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**Comickers Coloring Book** features fascinating manga illustrations from top Japanese artists, along with a step-by-step guide to manga coloring techniques so anyone can enjoy this popular art form. Regardless of age or skill level, from budding artist to polished professional, anyone with an interest in manga characters will find **Comickers Coloring Book** fun and engaging.

**Including work from:**

REN  
Rakishisu  
noa  
Hargon's wig  
Calo Jishima  
Oh!great  
Yasuhiro Nightow  
Hiroshi Kaieda  
Yasuto Miura  
Miou Takaya



# **COMICKERS COLORING BOOK**







# **Comickers**

## **Coloring Book**



**COLLINS | DESIGN**

Comickers Coloring Book  
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# Foreword

In Japan, the culture of manga, animation, video game and special effects are considered as a "sub-culture" or "otaku" (obsession for anime and electronics) culture. It is no exaggeration to say that the Japanese manga culture is regarded as one of the prominent cultures in the world.

**Comickers Coloring Book** presents the works of famous Japanese manga artists and illustrators. It includes their line drawings, which you may use as models for coloring your own artwork. This book not only allows you to enjoy coloring your own pictures, but also helps you discover new aspects of drawing illustrations as you grasp the actual processes of completing an artwork by studying the stories behind the scenes.

This book will allow you to enjoy looking at, reading, and drawing the Japanese artists' works, and is recommended not only for manga fans, but also for prospective artists who are just beginning to study the art of coloring.

# How to Use This Book

The opening pages of this book show illustrations of each artist in original colors, with the works of two artists presented in step-by-step coloring processes. In the section of line drawings, the illustrations are shown in original colors so that you can pattern your own drawings after them while changing the color variations and renderings to attain your originality.

Each artist featured in the section of the line drawings presents five line drawings that include cut-off lines on the pages so you can detach them as desired. If you do not want to tear the pages, or if you simply want to practice drawing, you may make photocopies of the line drawings or scan them with a scanner. At the end of the book, you will find pages showing color palettes that will help you to write down the colors and tones you have used for your coloring work.

The key to mastering illustration techniques is to draw as many illustrations as possible. You may use this book in many ways. Enjoy!

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*It is strictly prohibited to post the line drawings that you have colored on the Internet or to reprint them in any form as your own personal work. Reprint prohibited without consent.*









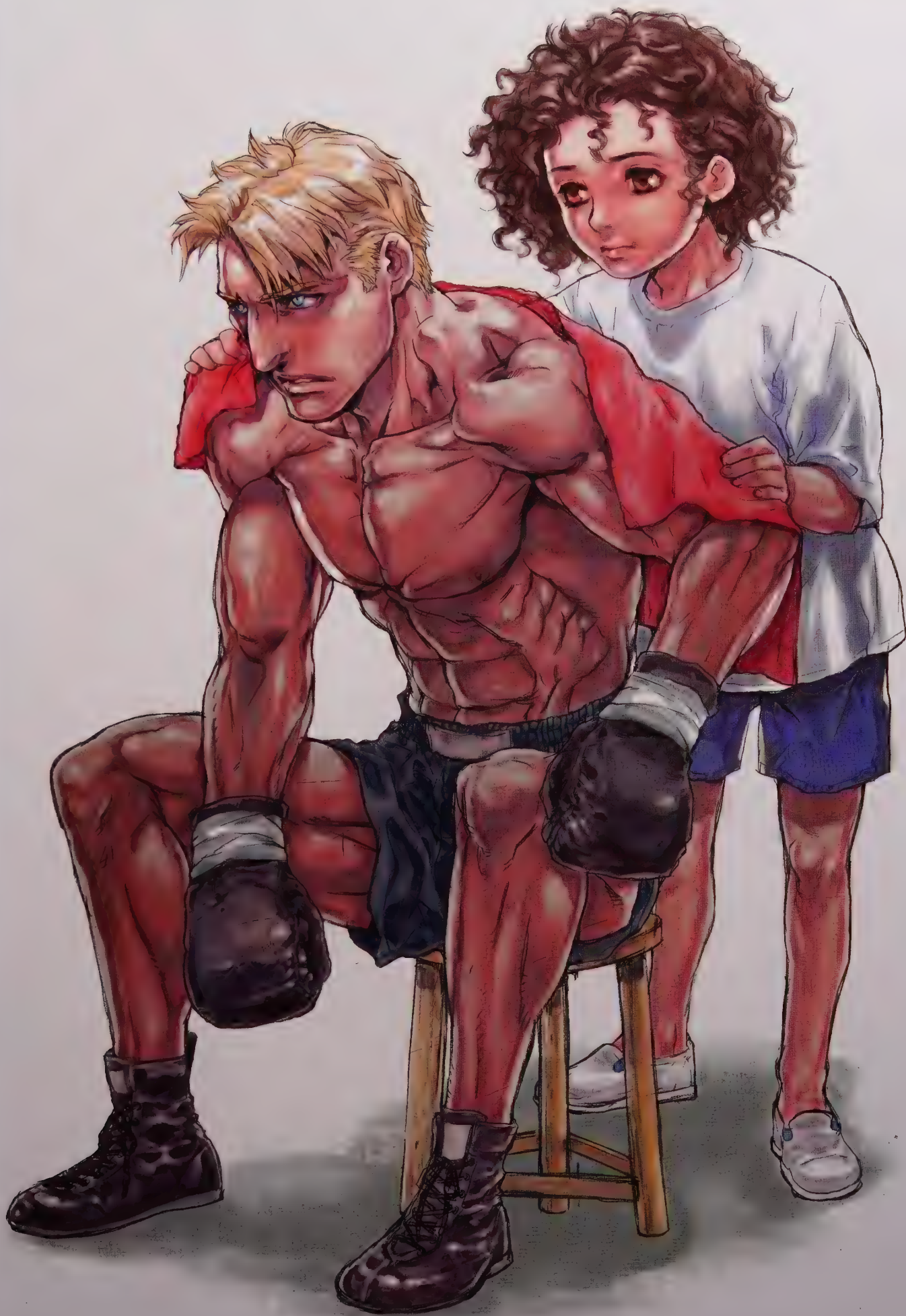


























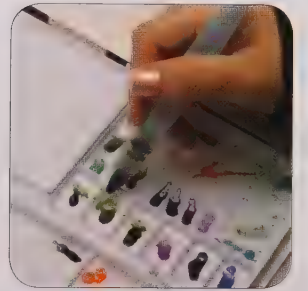








# MANGA COLORING TECHNIQUES STEP-BY-STEP GUIDE





# Rakishisu

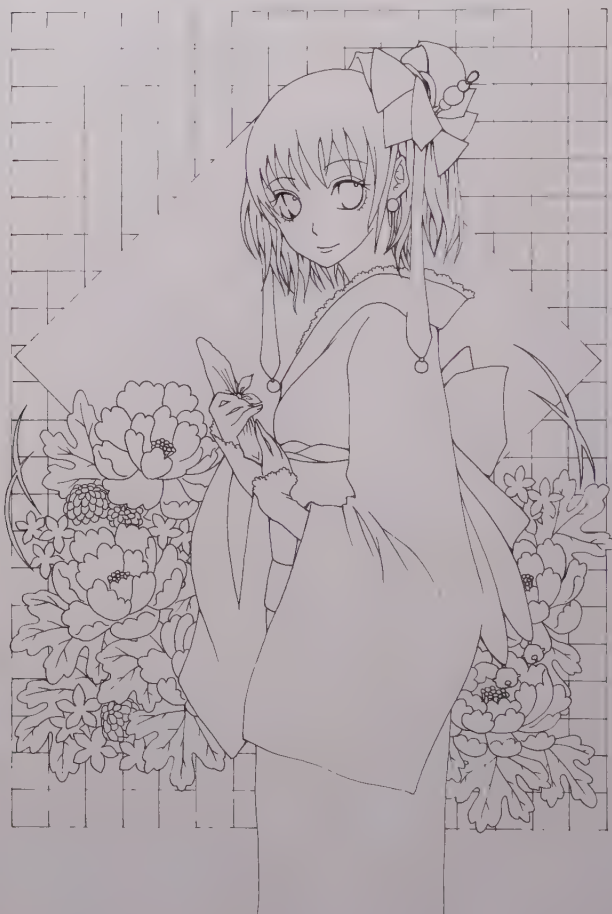
Rakishisu uses simple materials to color her beautiful, transparent illustration. This makes her work easy to follow. Let's take a look at

Rakishisu's unique use of basic techniques.

## DRAWING A SKETCH



- 1 Begin by drawing a basic sketch of your illustration on sketching paper.



- 3 Take a sharp pencil and draw over the outlines of your sketch. When you remove the sketch, you'll see that the outlines will be transferred onto the drawing paper. Trace over the outlines with an ultra-fine (0.03 mm) black marker and erase any pencil marks. Now you are ready to color!

- 2 Rub dark lead on the back of your sketch and carefully place it on top of your good quality drawing paper.



## Materials

Japanese manga artists use water colors, copic markers, and colored pencils to color their illustrations. You can also use crayons to color your work.

## COLORING THE BACKGROUND



**4** First, color the checkered pattern in the background. This gives unity to the background by applying blue and green colors. Then, color the leaves. Begin coloring with a pale yellow-green color, then apply darker green colors over the leaves while leaving out the veins.

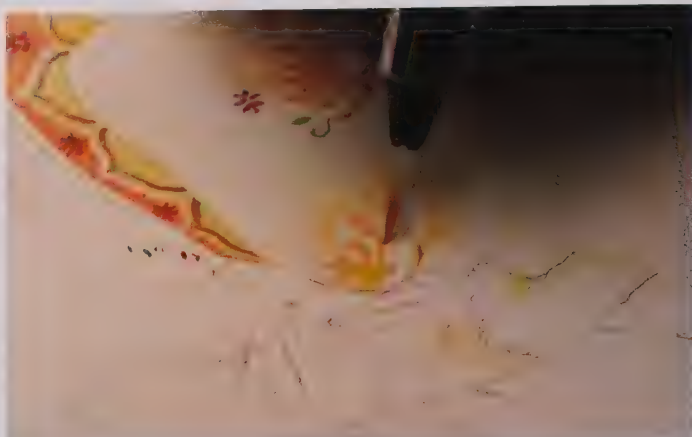




## DRAWING THE PATTERNS OF THE KIMONO



**5** Draw the patterns of the kimono and improvise while drawing.



**6** Finish the pattern with salmon pink, start drawing the frame of the pattern that you want to leave uncolored. This is called a leave-out technique, which utilizes the white part of the paper without applying any color.



**7** While studying the entire picture, check the balance of the pattern. The pattern of the kimono collar is modeled after peach dumplings.

## COLORING THE SKIN

**8** Start coloring the figure's skin. The skin color is created using a mixture of pink and cream. Begin with the shaded parts, such as under the neck and the forehead with bangs, then spread the color gradually to a wider area.

Add shadows; always consider the light source. Rakishisu usually colors the face and other elements at the last stage.





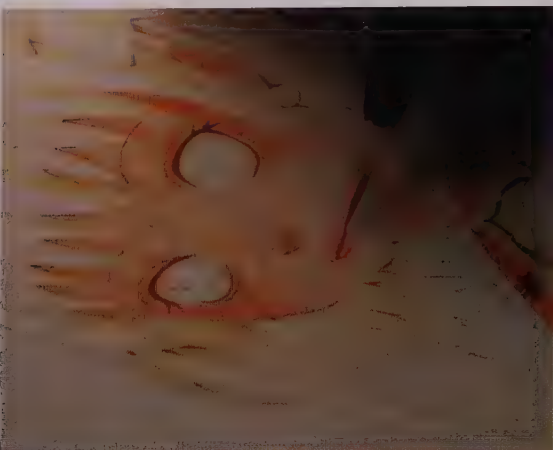


**9** Leave a space for highlighting the cheek. Color the part of the cheek that you want to leave uncolored with the same color used for the skin shadows, then blur the surrounding.

## DRAWING THE LIPS



**10** Draw the lips over and under the principal lines of the mouth. First, draw the outline with the same color used for the skin. When you have decided on the shape, emphasize the shadows with a vermilion color to express the plumpness of the lips. Rakishisu comments, "I get nervous because I often fumble when drawing the mouth."



## COLORING THE HAIR



**11** Color the hair while checking its flow and the direction of the light source. Apply a brown color that is thinly dissolved with water on the shadows. Draw darker shadows as an outline using brown color dissolved with less water. As done for the other parts, the hair is painted thinly, then darker colors are applied over it when the paint is dry so that you can create the profoundness and thickness of the hair.



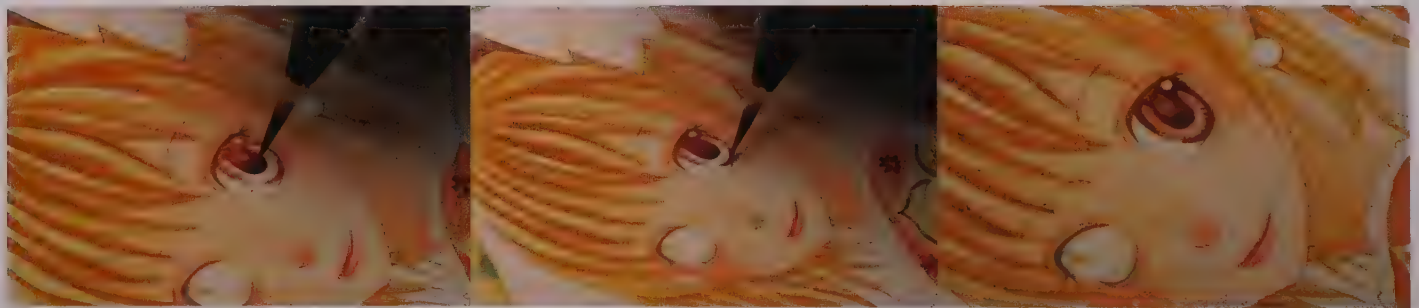
## COLORING THE EYES



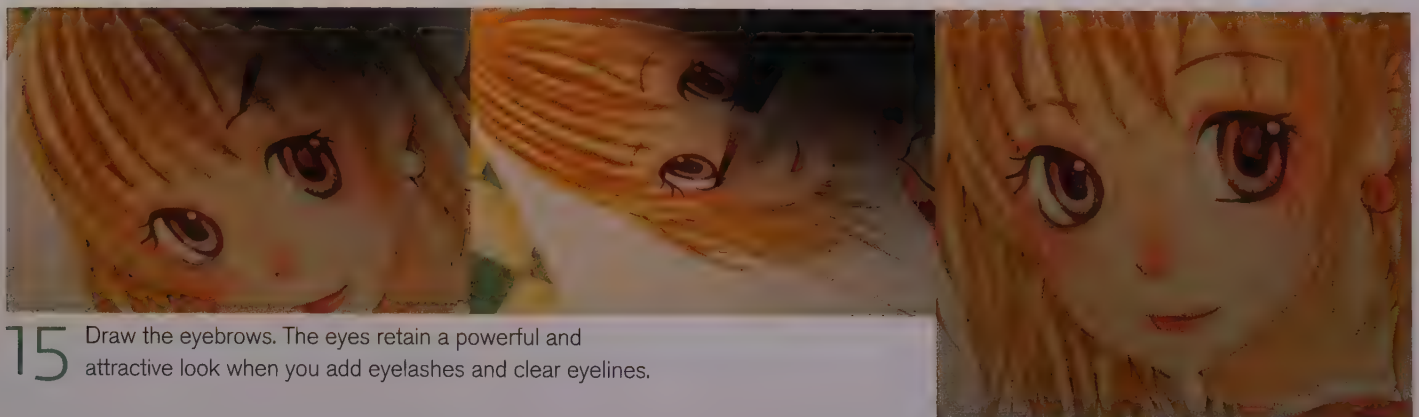
- 12 Apply a blue color on the inner and outer corner of the eyes.



- 13 Draw the outline of the pupil, the darker parts, and the inner part of the pupil. Leave out the white part for highlighting without coloring. This effect utilizes the color of the paper.



- 14 Apply a darker color on the pupil while creating gradations. Draw shadows on the outline of the pupil to make it look 3-D. Color the iris lightly to make it look vivid.



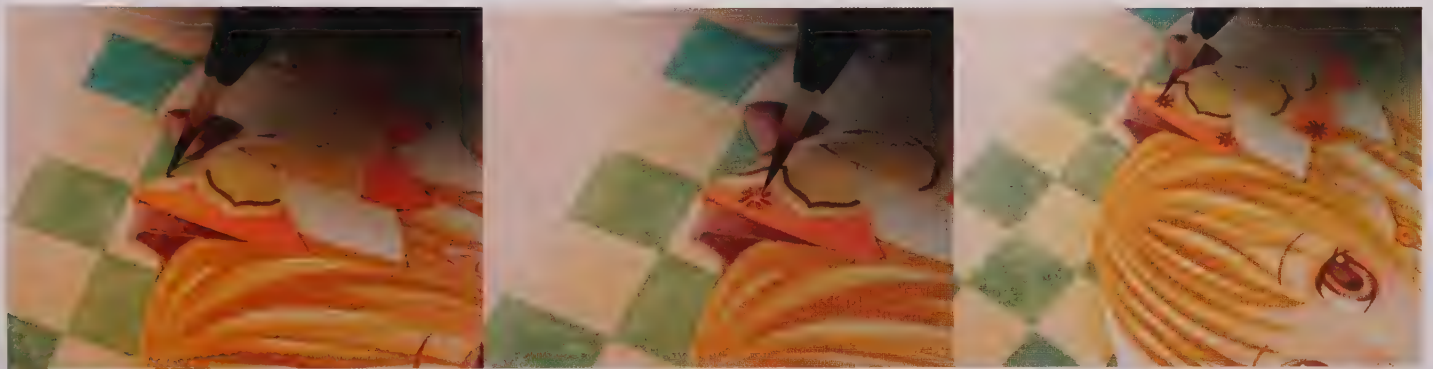
- 15 Draw the eyebrows. The eyes retain a powerful and attractive look when you add eyelashes and clear eyelines.



## COLORING THE HAIR ACCESSORIES AND DRAWING THE PATTERNS



**16** Color the small items for the kimono outfit and the hair accessories. Give tonal unity to the picture by using warm colors, such as red, pink or orange.



**17** Add small patterns and other designs by improvising while checking the entire picture balance. Rakishisu's fine drawings are gorgeous and reveal the true characteristic of her illustrations.



Draw the detailed parts carefully.



**18** Color the pierced earrings while leaving out the parts to be highlighted. Pay careful attention to the expression of quality by focusing on effects of roundness and lusciousness.

## COLORING THE KIMONO



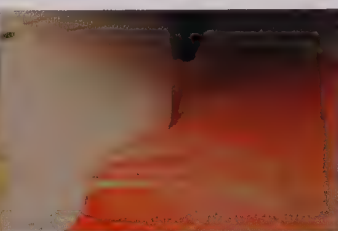
**19** Finally, color the kimono, which is the main element in coloring the figure. This aspect determines the entire picture impression. The color image of the kimono is salmon pink. Dynamically apply a darker pink color.



Avoid the patterns of the kimono very carefully when painting.



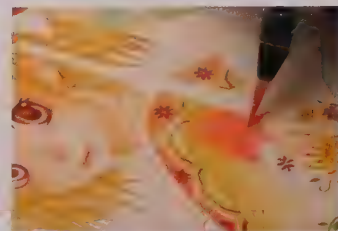
**20** Color the pattern while considering the wrinkles of the sleeves. Leave uncolored the parts with light.



At this stage, you don't have to worry about unevenness.



**21** Spread the yellow color lightly.



**22** For painting the shoulder parts of the kimono, color pink over the pale yellow color laid as the foundation. Then, spread the color until reaching the sleeves.



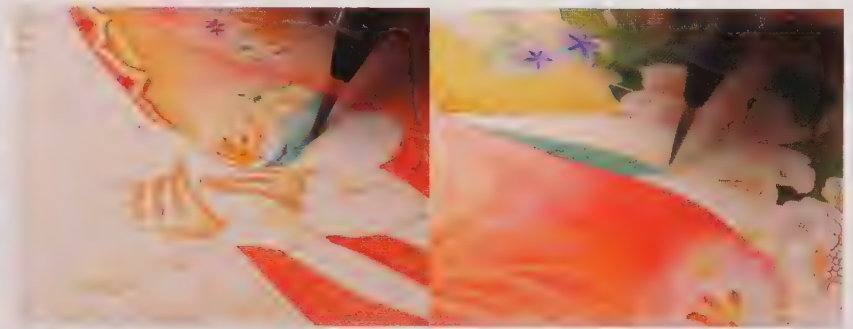
**23** The foundation of the kimono is finished. Leave the picture until it dries, then apply more colors to express profoundness.



## COLORING THE OBI-SCARF AND OBI



**24** Color the obi. Yellow colors are used for the foundation. Then, color very lightly.



**25** Color the obi-scarf in fresh blue. A cold color spread among warm colors enhances the entire impression.



**26** Draw the fine patterns of the obi. Rakishisu has created an incredible pattern.



**27** Add shadows on the obi to express the fine texture

## COMPLETING THE PICTURE

**28** Before finishing the entire illustration, add more small details to the picture.



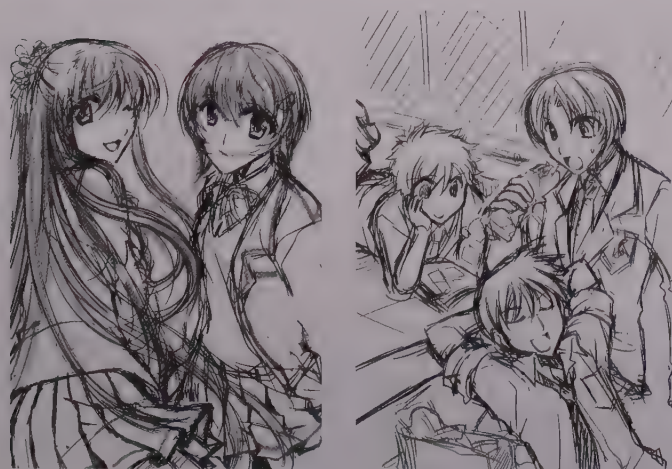


# REN

REN creates a bright, charming and attractive world while skillfully adopting symbols that appear like characters in a computer game. Taking a close look at his professional graphic design techniques, we understand that computer graphic illustrations can simply be drawn by non-professionals as well and can be further enhanced by trial and error methods. You can draw as many times as you want while imitating professional artists' works.



1 Trace the rough lines with a pen on a piece of manga manuscript paper placed on a tracing board.



This is another rough drawing by REN. You can compare it with the completed line drawing.

## DRAWING A ROUGH PICTURE

2 Scan the traced line drawing in grayscale and capture it into your computer. Then, remove the dust on the line drawing. Adjust the contrast using the "level function" and paint out or scrape off the remaining dust.

3 When the captured line is blurry, use "unsharp mask" to adjust the lines. Extract the line drawing by using a channel.





## Work Tools

- Machine used: Windows
- OS: Windows XP
- CPU: Celeron 2.7GHZ
- Software used: Photoshop 7.0
- Memory: 1G
- HDD: 80G

## MAKING THE FOUNDATION FOR THE LINE DRAWING



**4** Turn on the “preserve transparency” function on the layer of the line drawing and create another layer to paint underneath it before starting to color.

While imagining your completed picture, roughly apply base colors as the foundation. Foundation coloring is used for the hair, clothes and ribbons.

While capturing the flow of the hair, paint the ribbons by distinguishing those for the hair and those for the clothes.



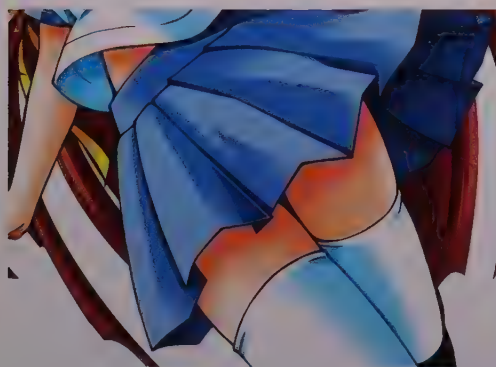
## ADDING SHADOWS



**5** Paint the skin of the character. Start painting from the shaded parts while confirming the light source.



Add shadows over the foundation in the same way as the other parts. The drawing may have looked flat earlier when you colored it solidly, but now it should appear in 3-D with shadows.



**6** Add darker shadows, especially in the shape of the skirt's tail against the thighs in order to create a fully attractive picture.



Add three layers of shadows on the hair to express its length and smoothness.





## HIGHLIGHTING THE HAIR

7 You can show luscious and dynamic hair by highlighting it.





## COLORING THE FACE AND DETAILS

Color and draw the details of the illustration. The area to be painted is not large, but it requires a lot of attention because the face and the other parts are important elements that determine the entire impression of the picture.



8 Add white lines on the collar and sleeves of the sailor blouse.



Add white lines along the pleats of the skirt's tail. This will produce a better image of a skirt fluttering in the wind.



## PROCESS OF COLORING THE EYES

Coloring the eyes is an essential factor in facial expression. The eyes are drawn by piling several layers on them. Let's take a look at the process of creating attractive eyes.



9 Paint the white of the eyes with white paint and add shadows near the eyelashes. Apply a light color as the foundation of the pupil. Add three layers of shadows in the same way as the other parts.

**Shadow 1:** Draw a circle to paint the inner part of the pupil with a color darker than that of the foundation. Show transparency in the eyes to see through the foundation in order to highlight the lower part of the pupil, while paying attention not to paint out the foundation completely.  
**Shadow 2:** Apply a darker color inside Shadow 1 to express depth.  
**Shadow 3:** Select the multiply mode in the layer palette, and add shadows to produce gradation from the upper part towards the lower part of the pupil.



Highlight the lower part of the pupil with a brighter color than that used for the foundation. Add further brightness with overlay or a soft light to make an appropriate contrast.

Color the pupil and the iris in different colors. Use a darker color for the pupil and a light and brighter color for the iris.





## COLOR ADJUSTMENT FOR THE BACKGROUND AND FINISH

*Try a variety of layer effects and adjust the colors you want to change to complete your work.*

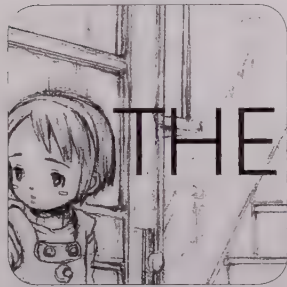


**11** Insert the background of a clear and blue sky underneath the layer of the human figure.

**10** Adjust the colors to add unity in the entire tonality. First, create a layer to mask the entire human figure. Then, paint it out with a red color and select a soft light mode in the layer palette. Adjust the opacity of the layer while studying the entire picture and using the eraser tool, erase the part you do not want red. Make a mask of the entire hair to add light purple and adjust it with a brighter color.

**12** Finish the picture with a highlight effect. The work is completed.

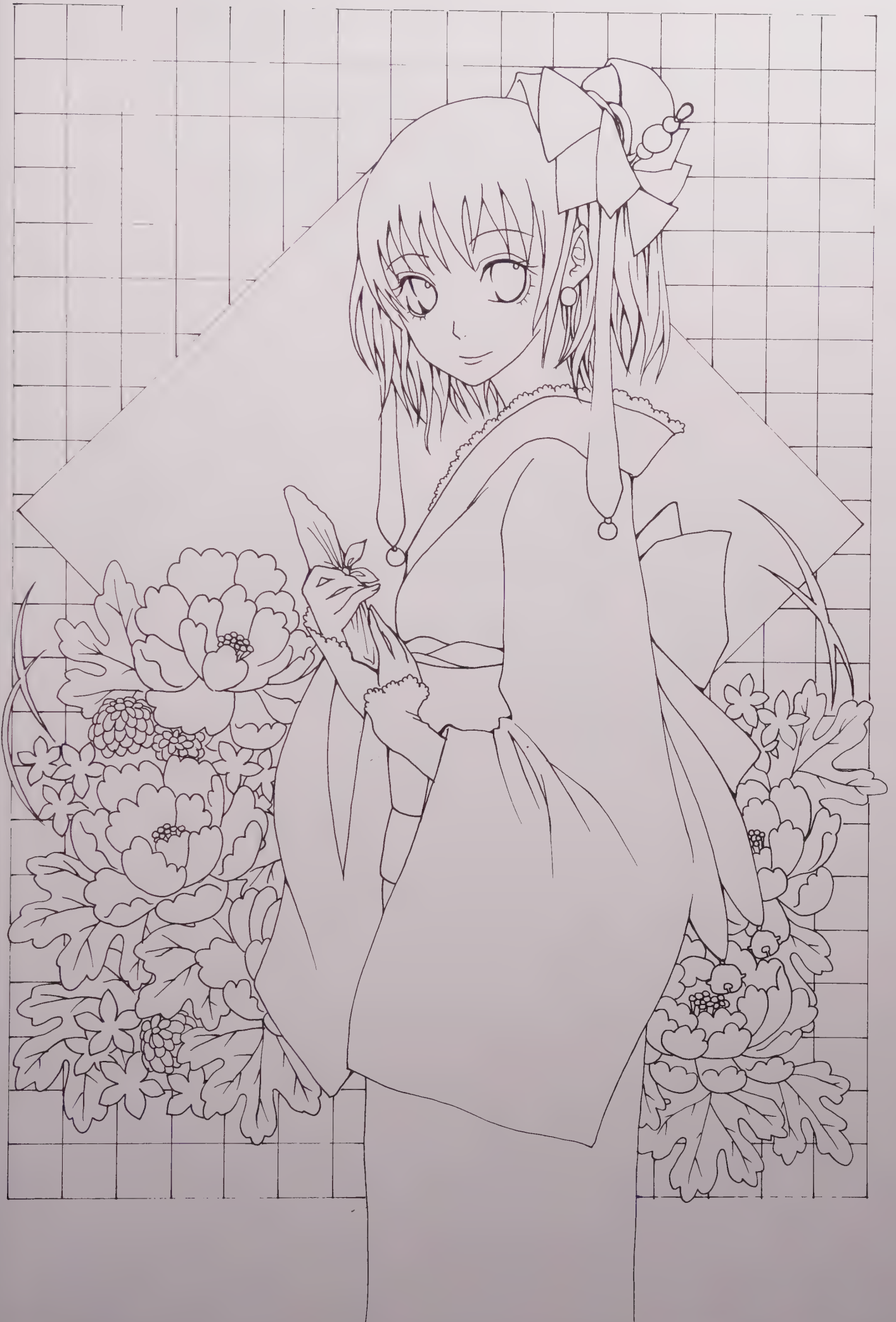




## THE DRAWINGS













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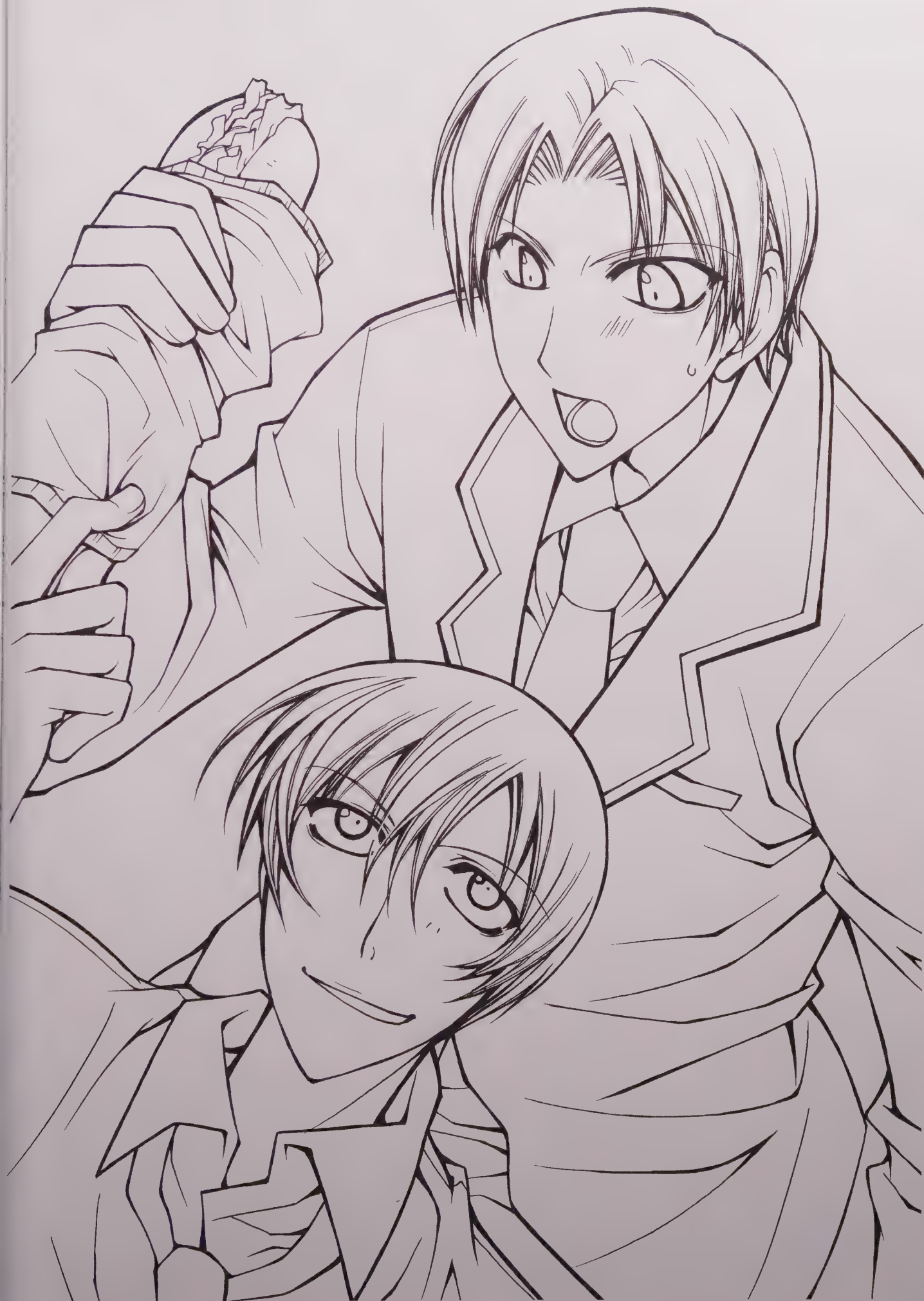


















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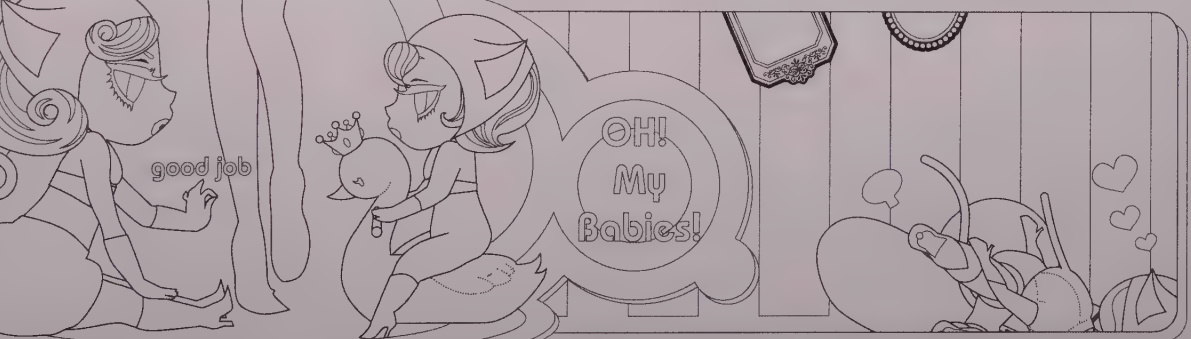
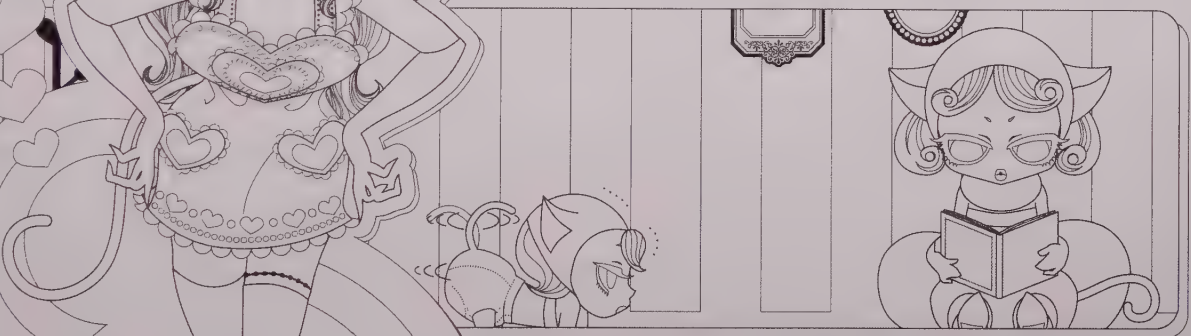
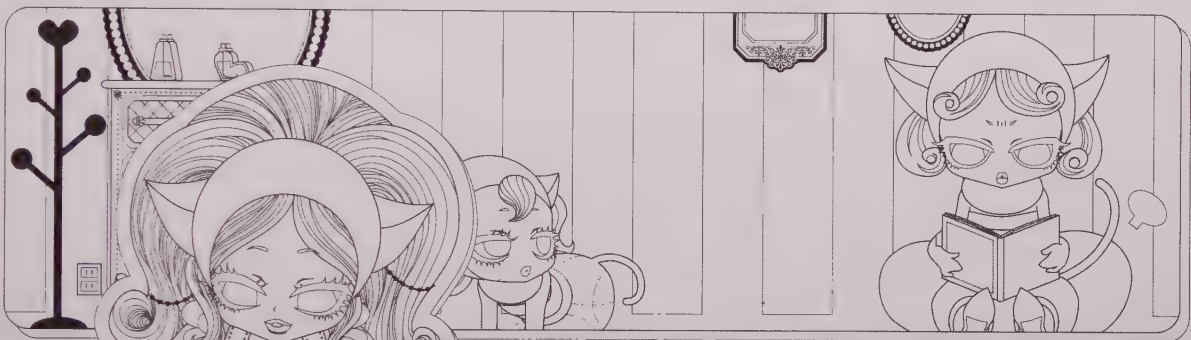
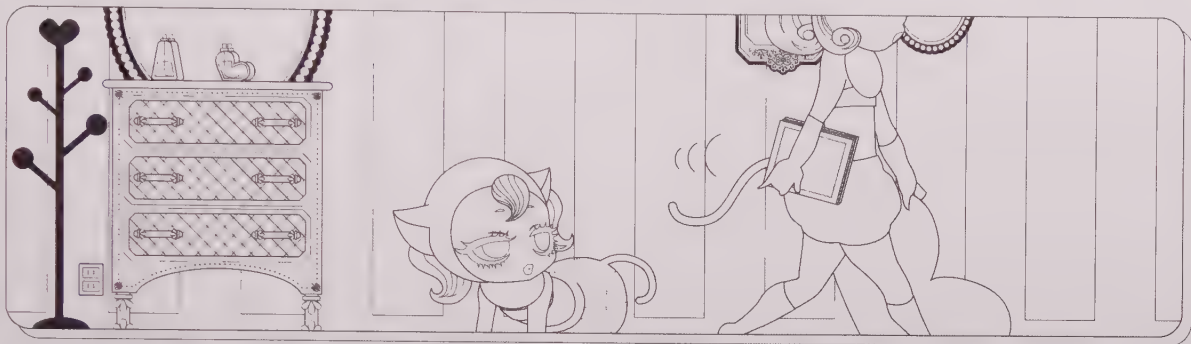
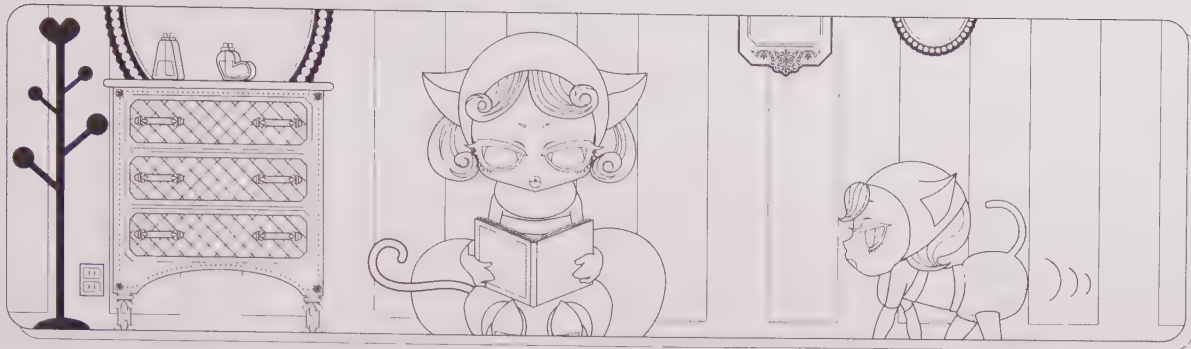
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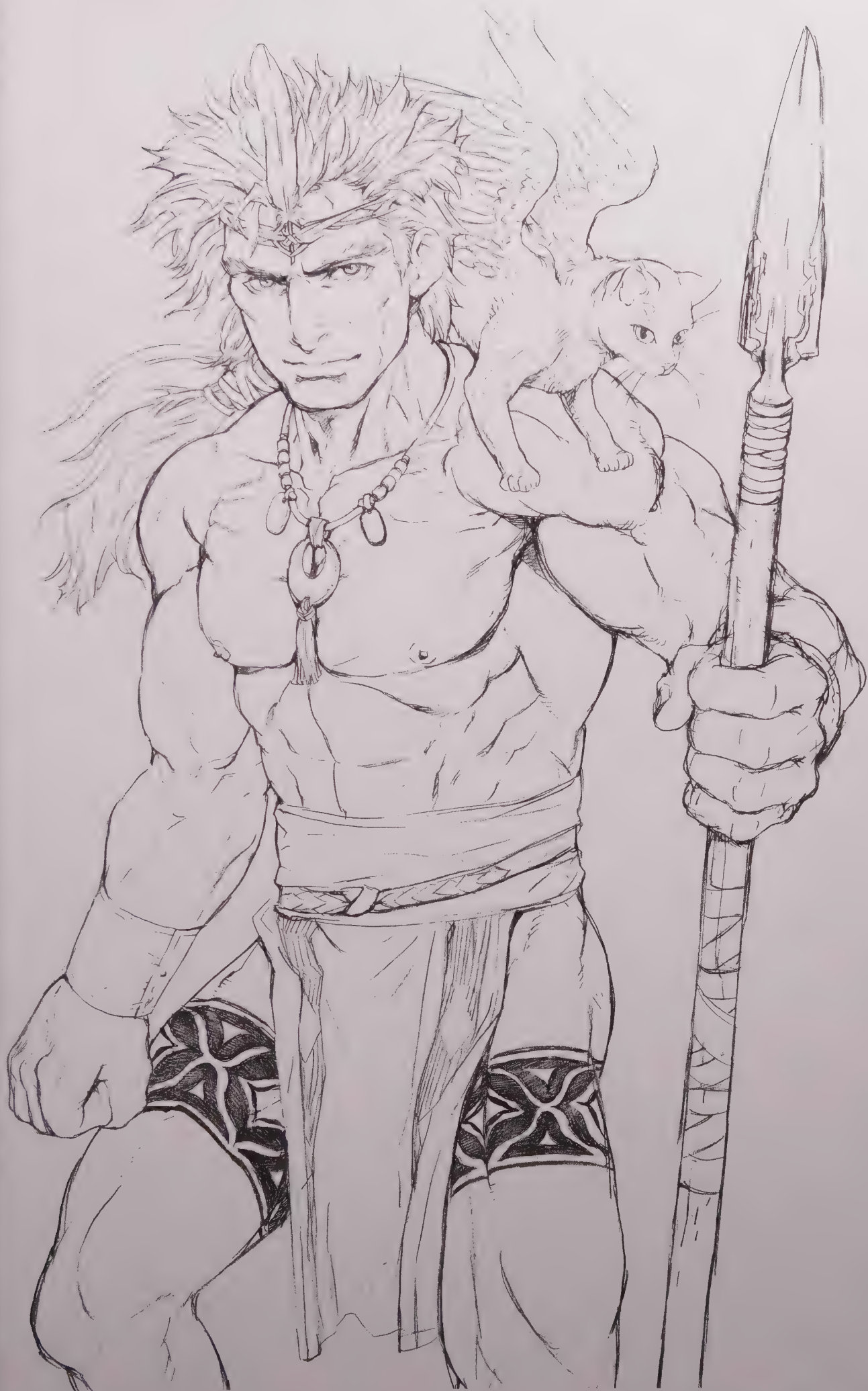






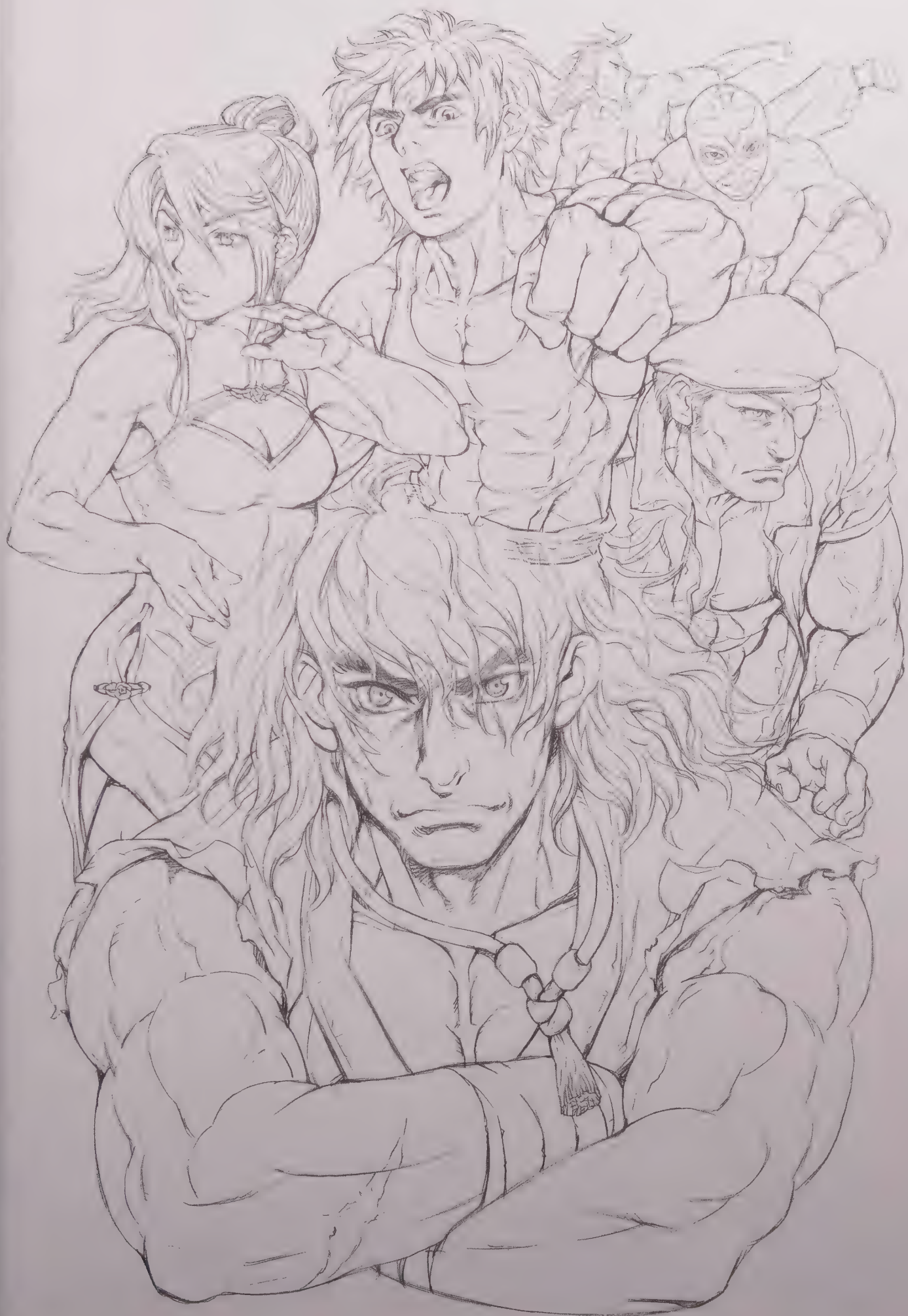


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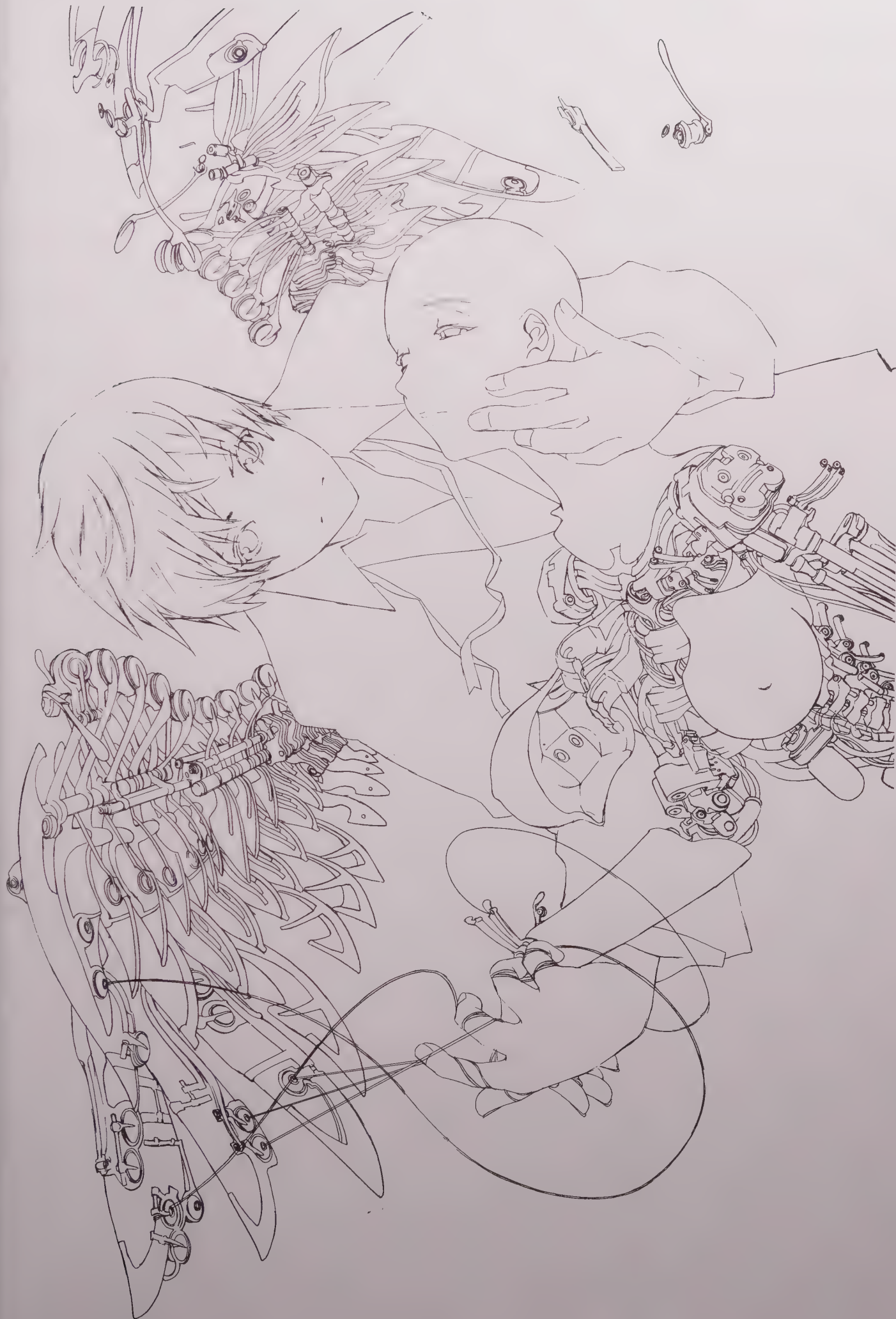






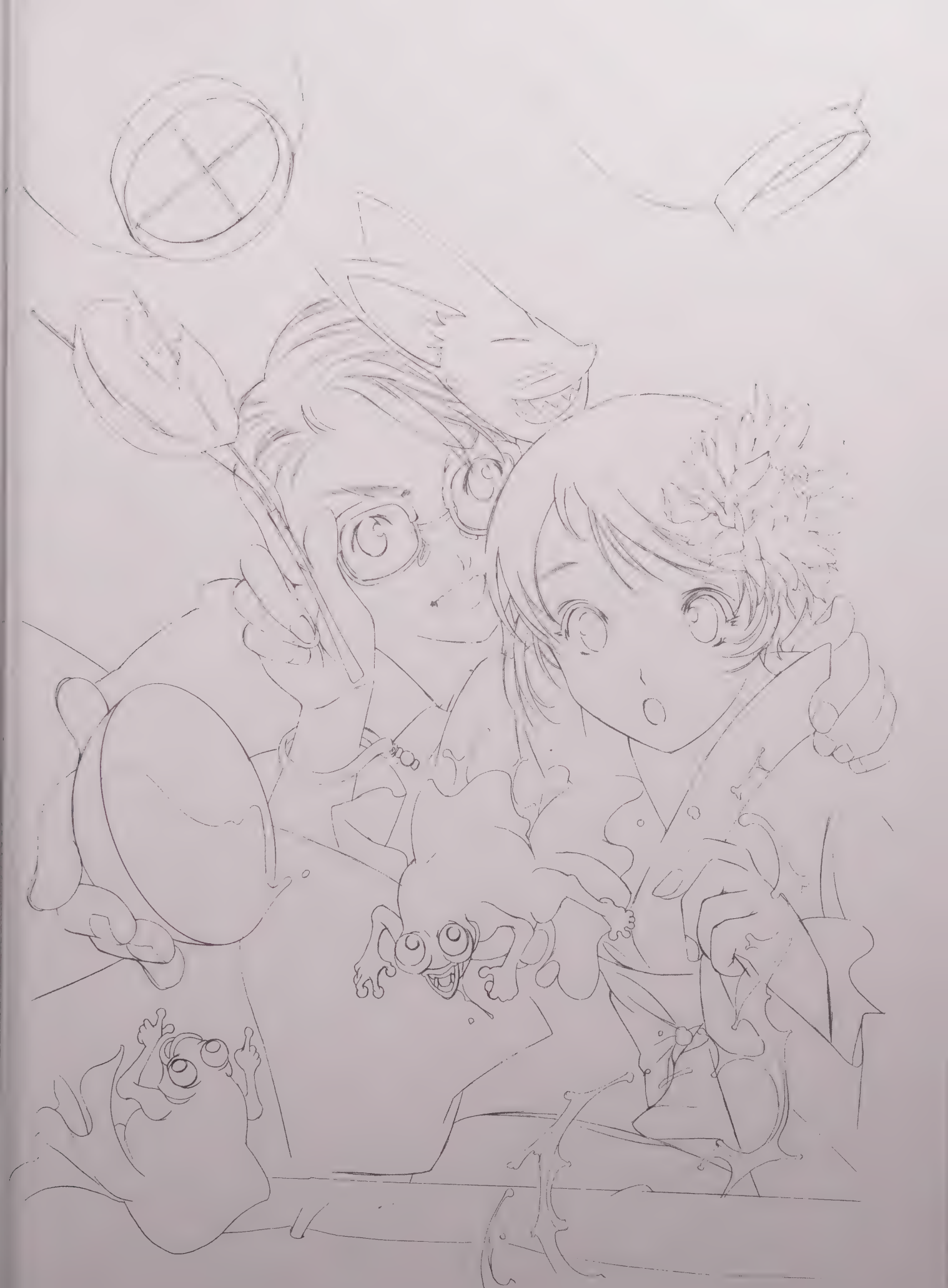




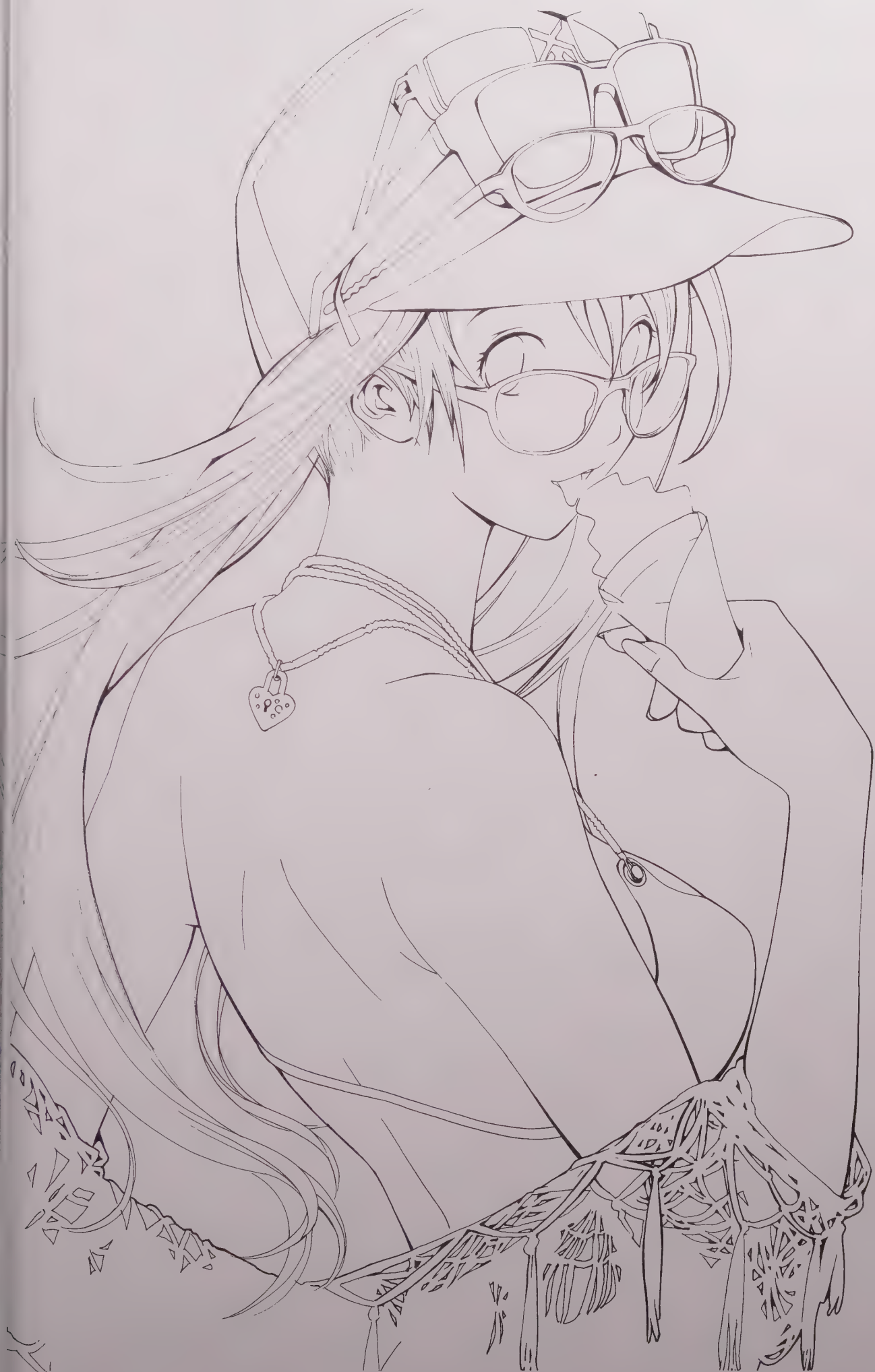


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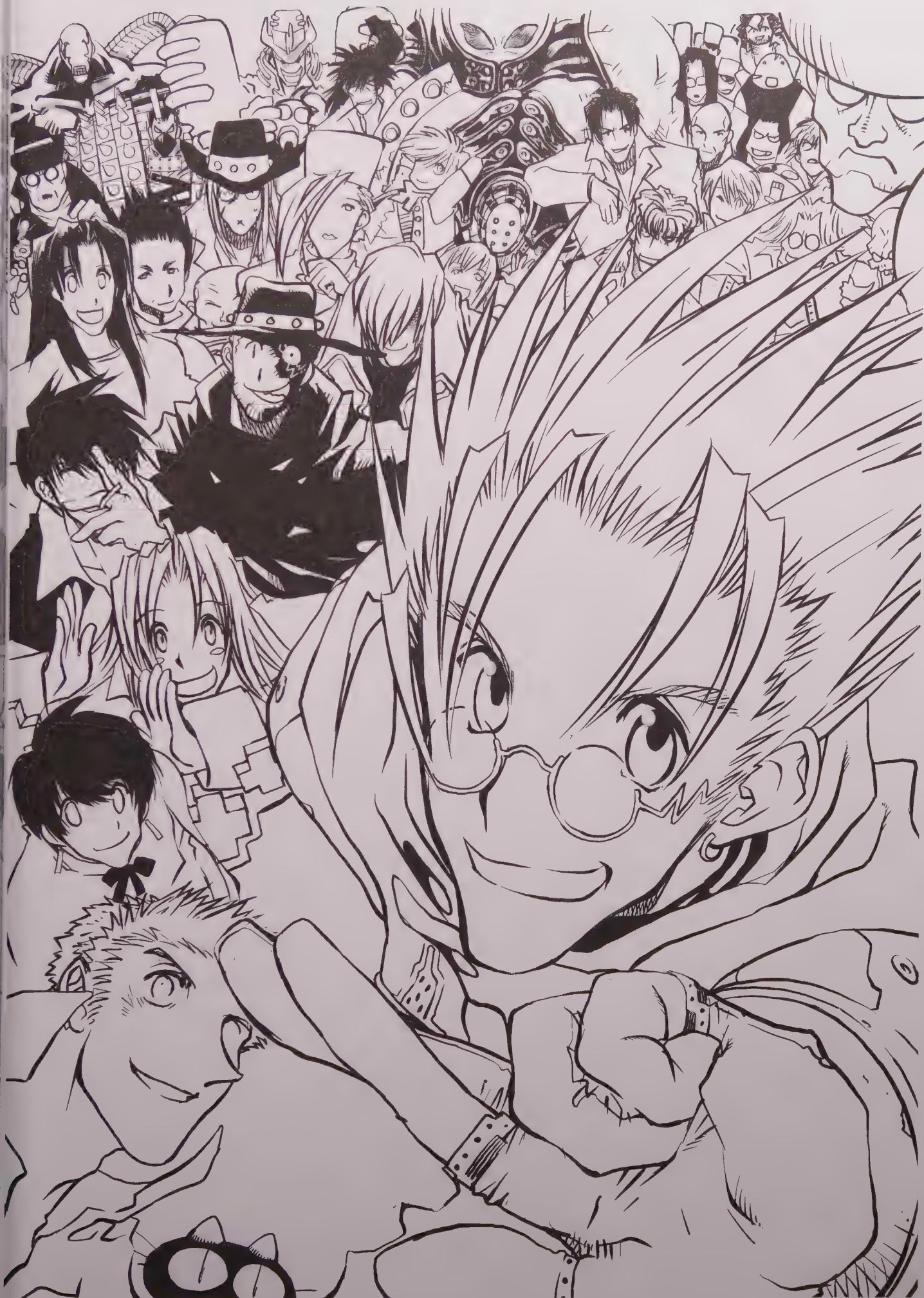


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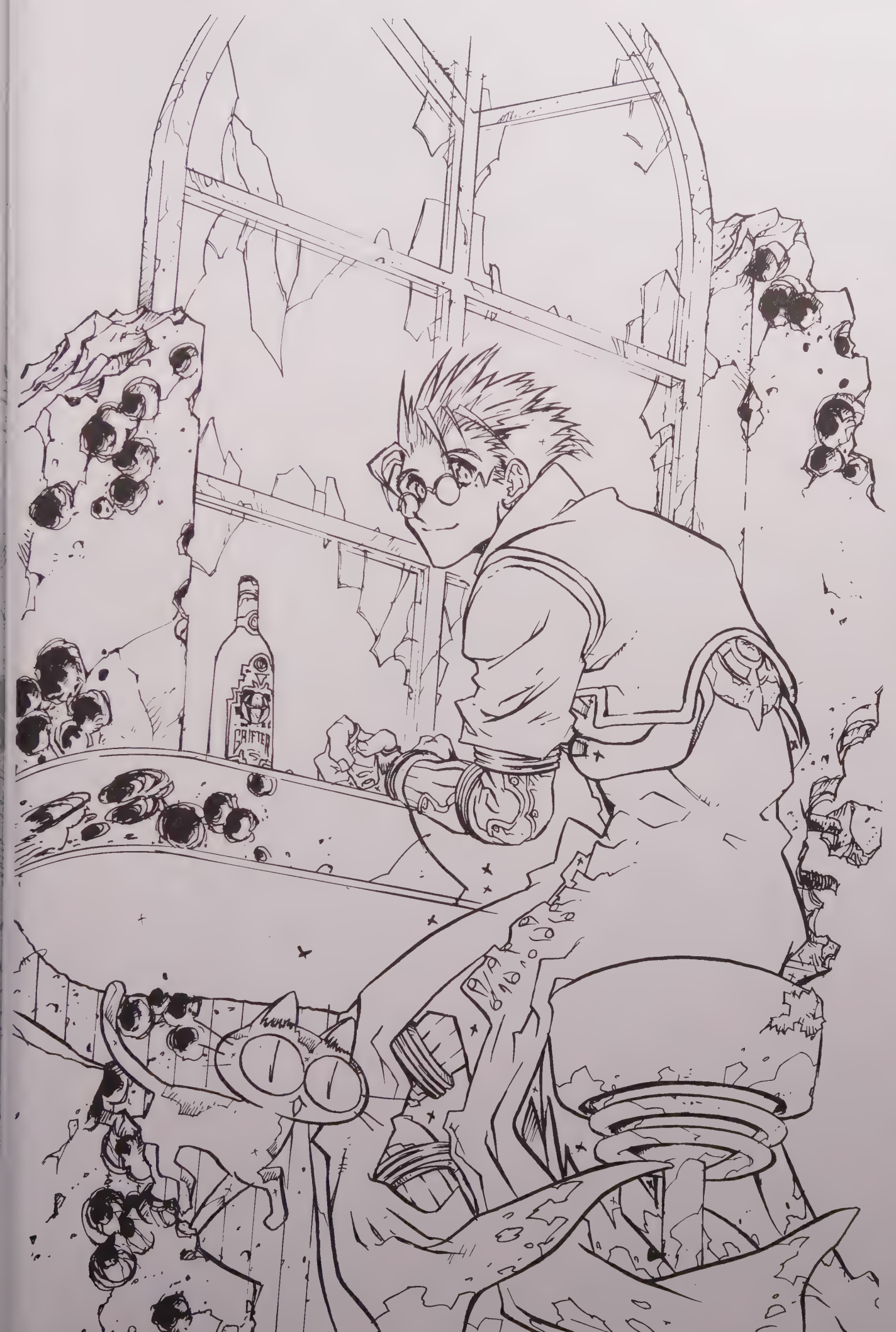
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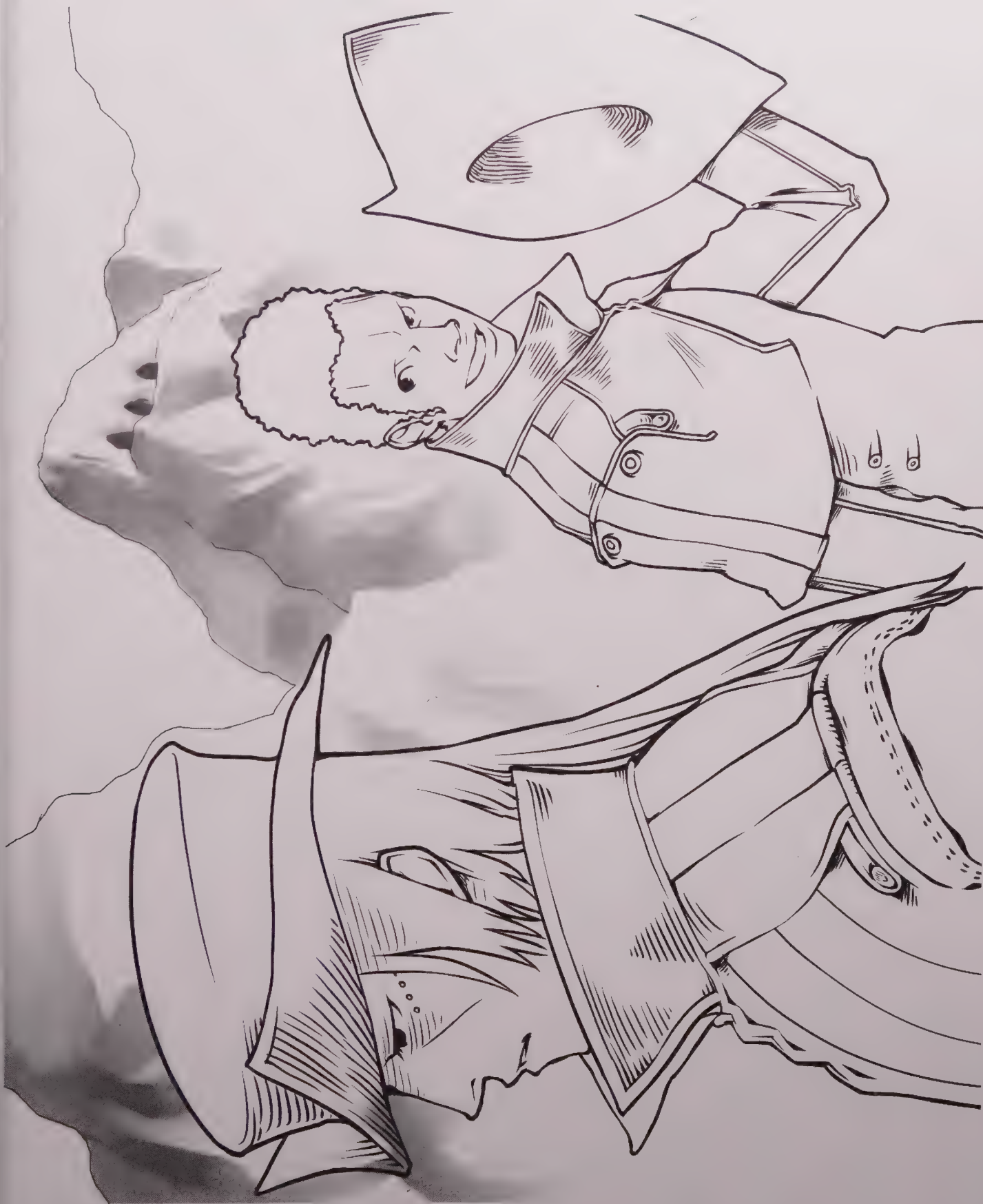




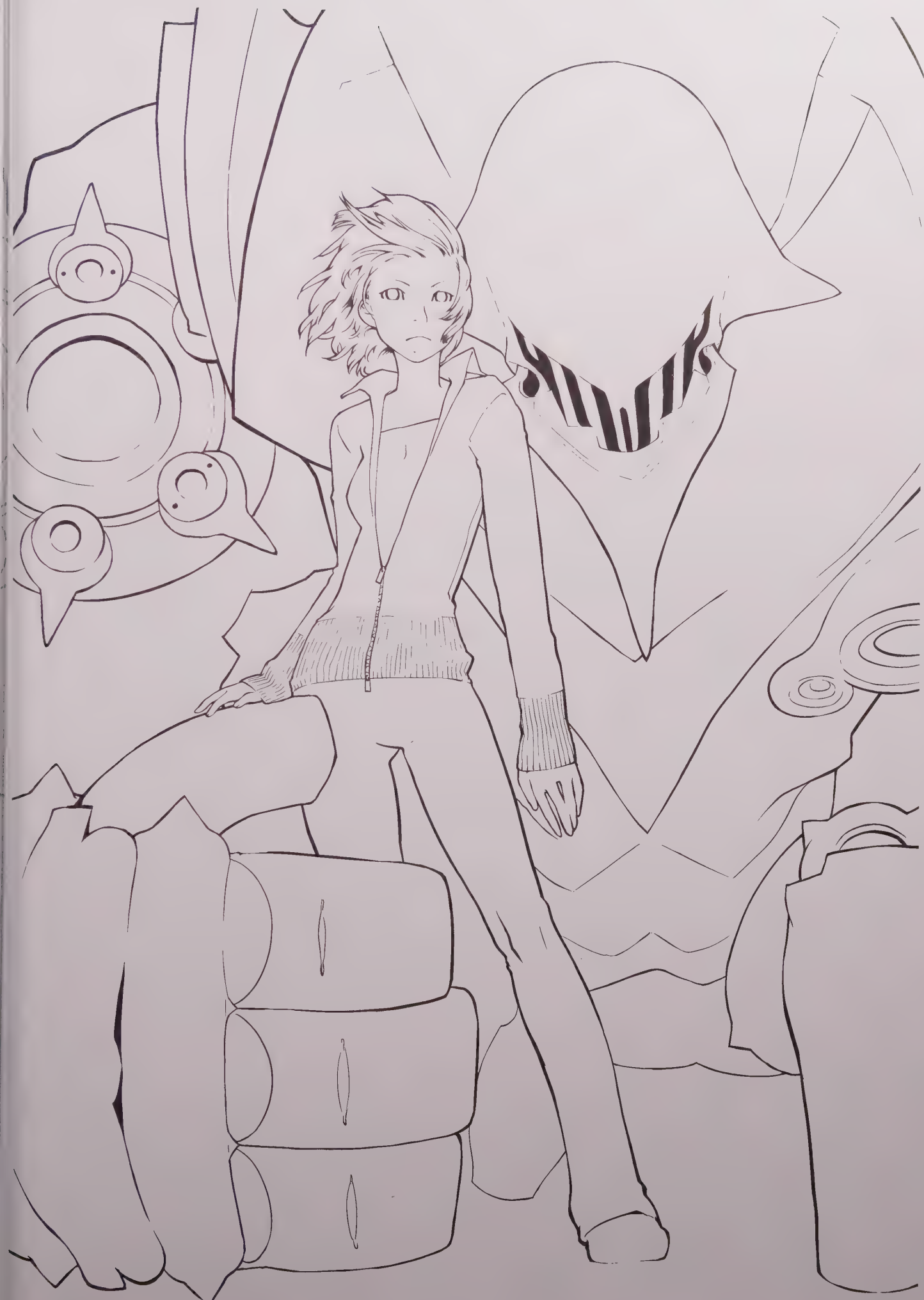


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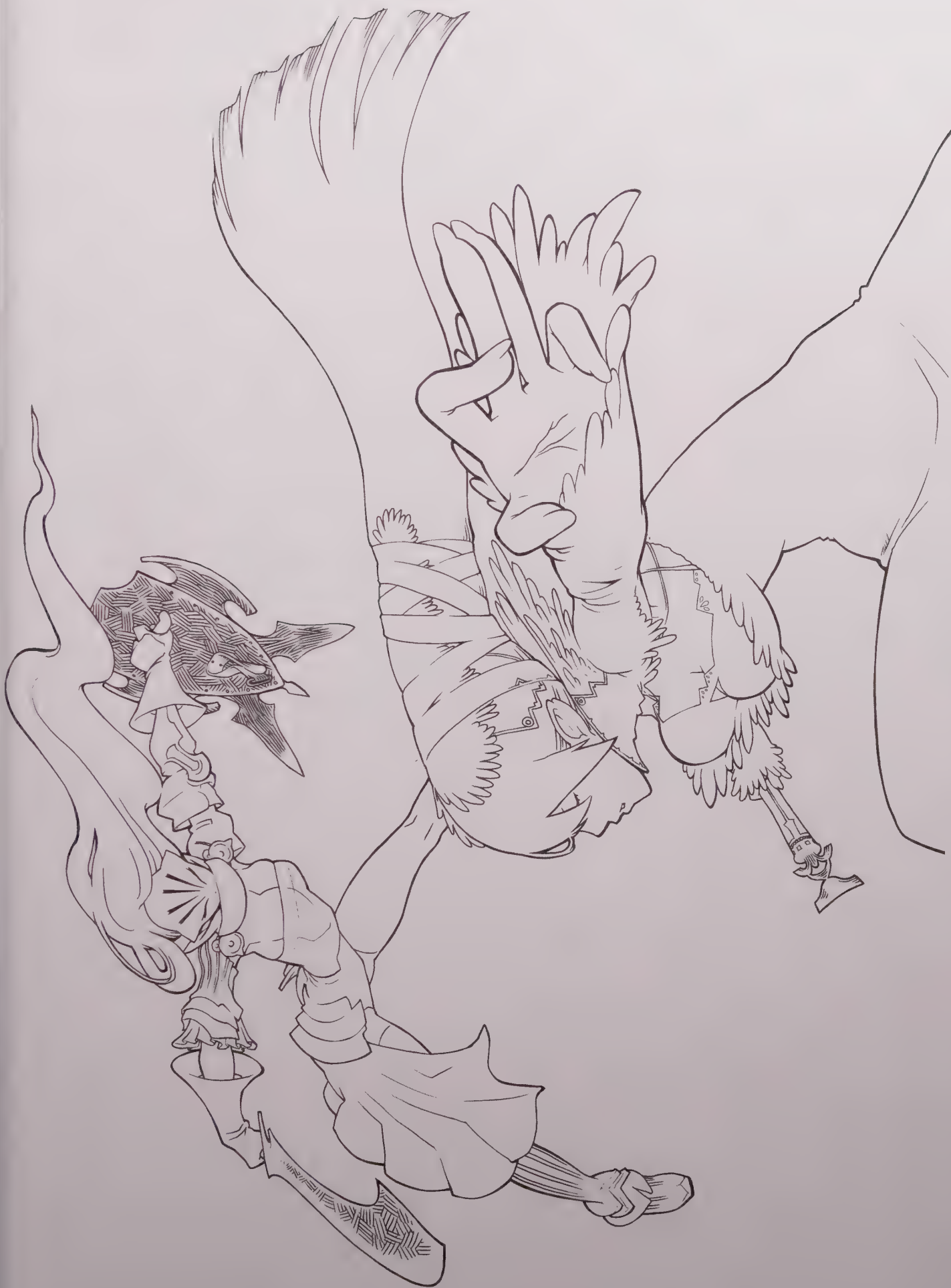




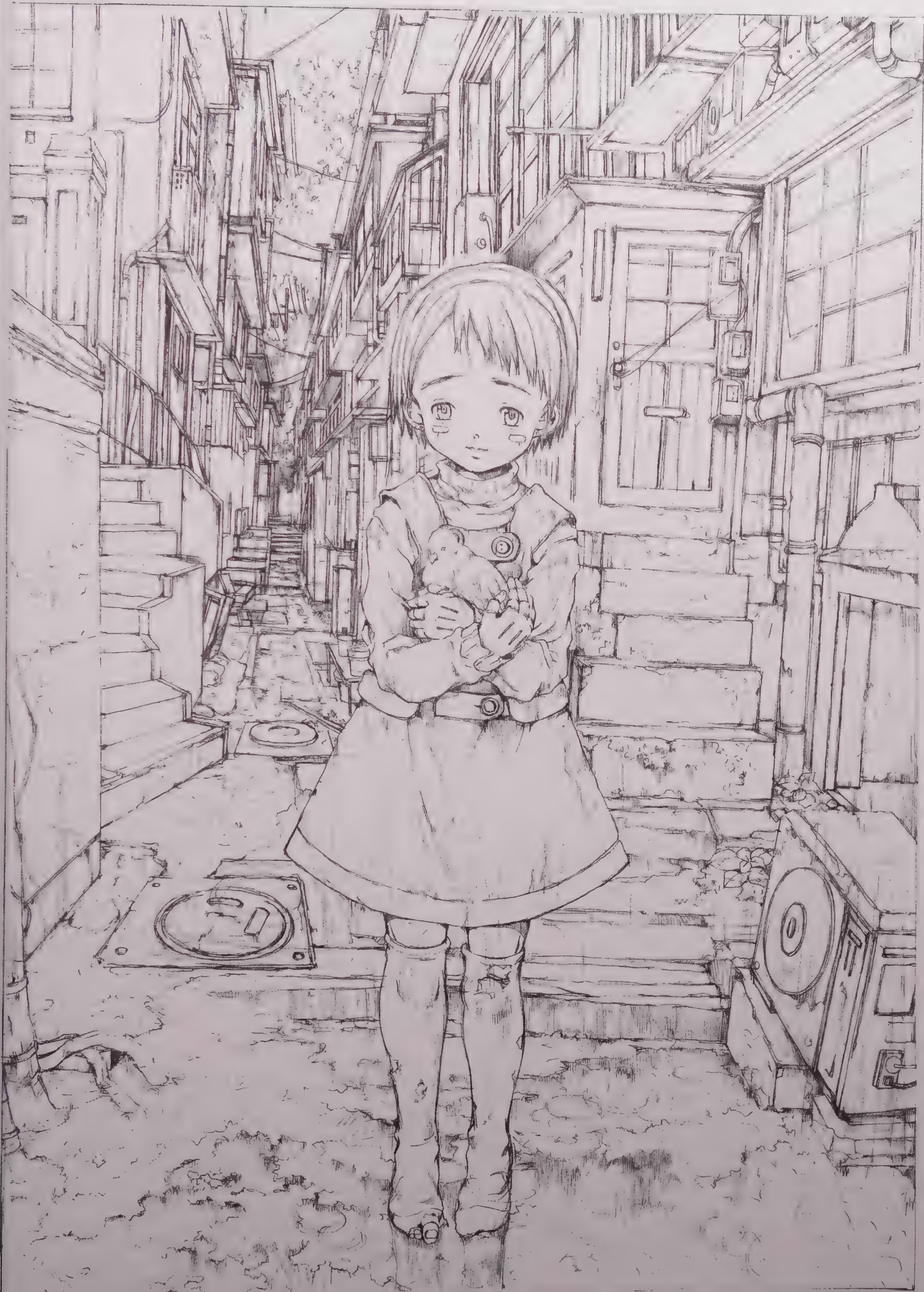












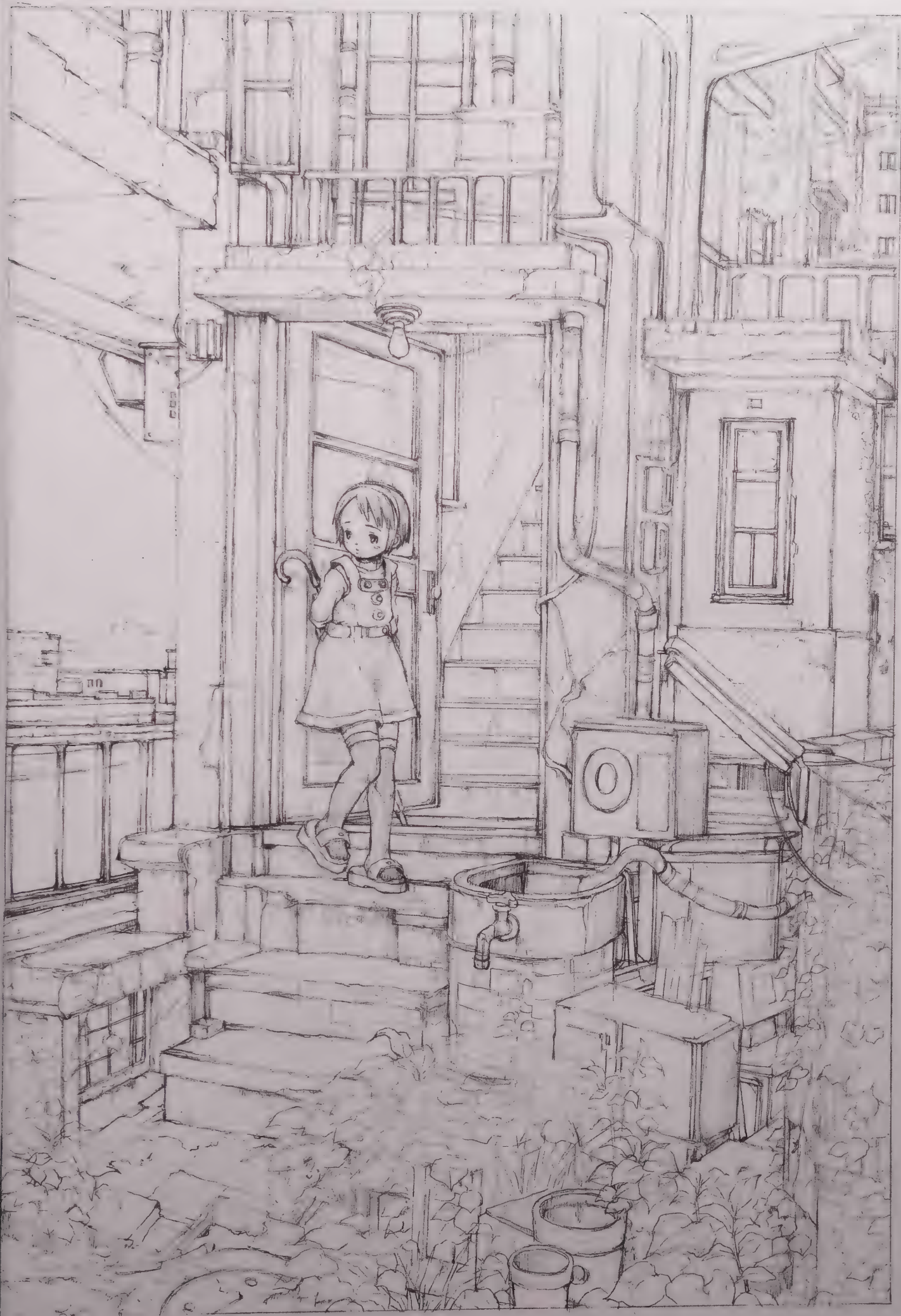






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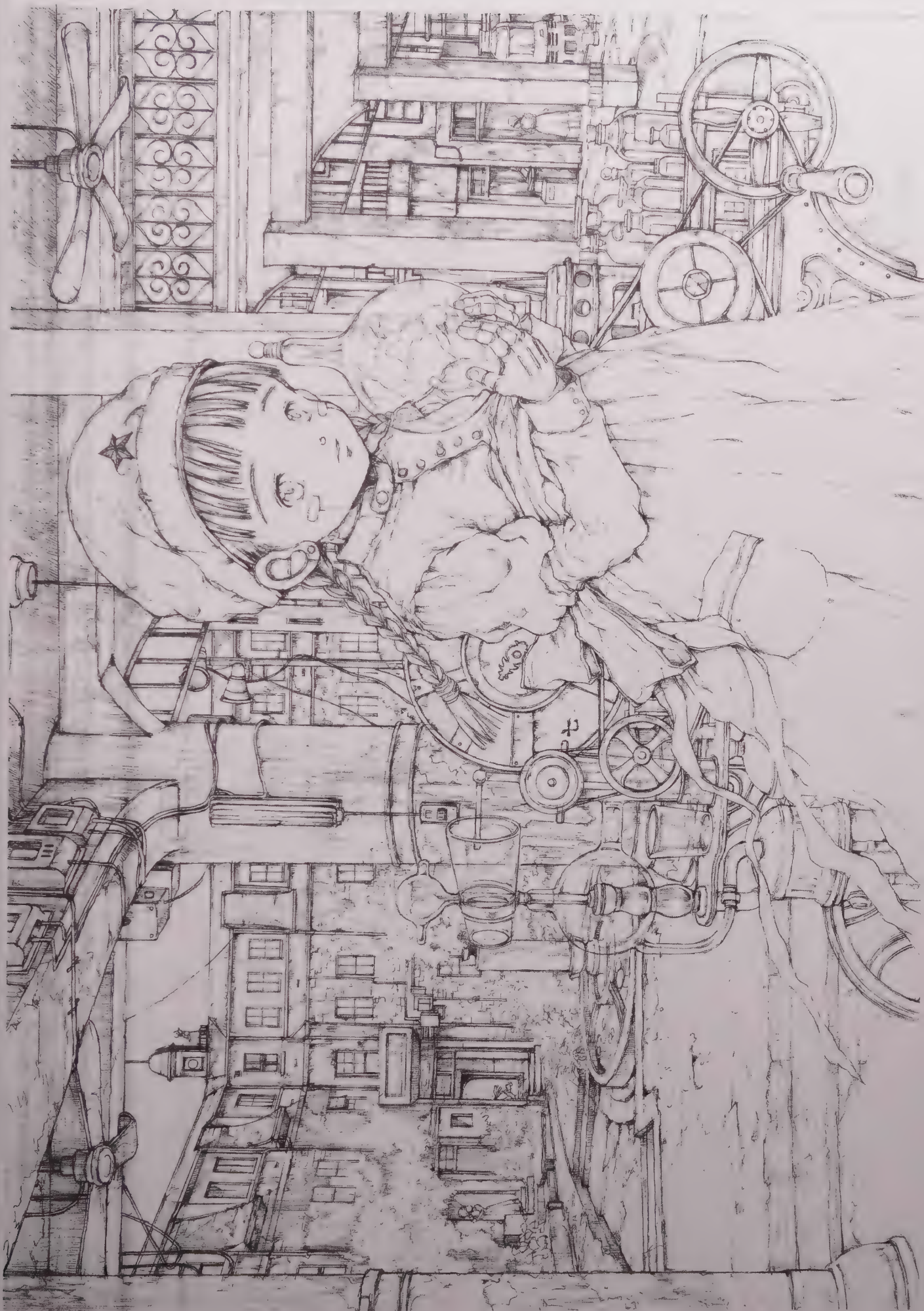












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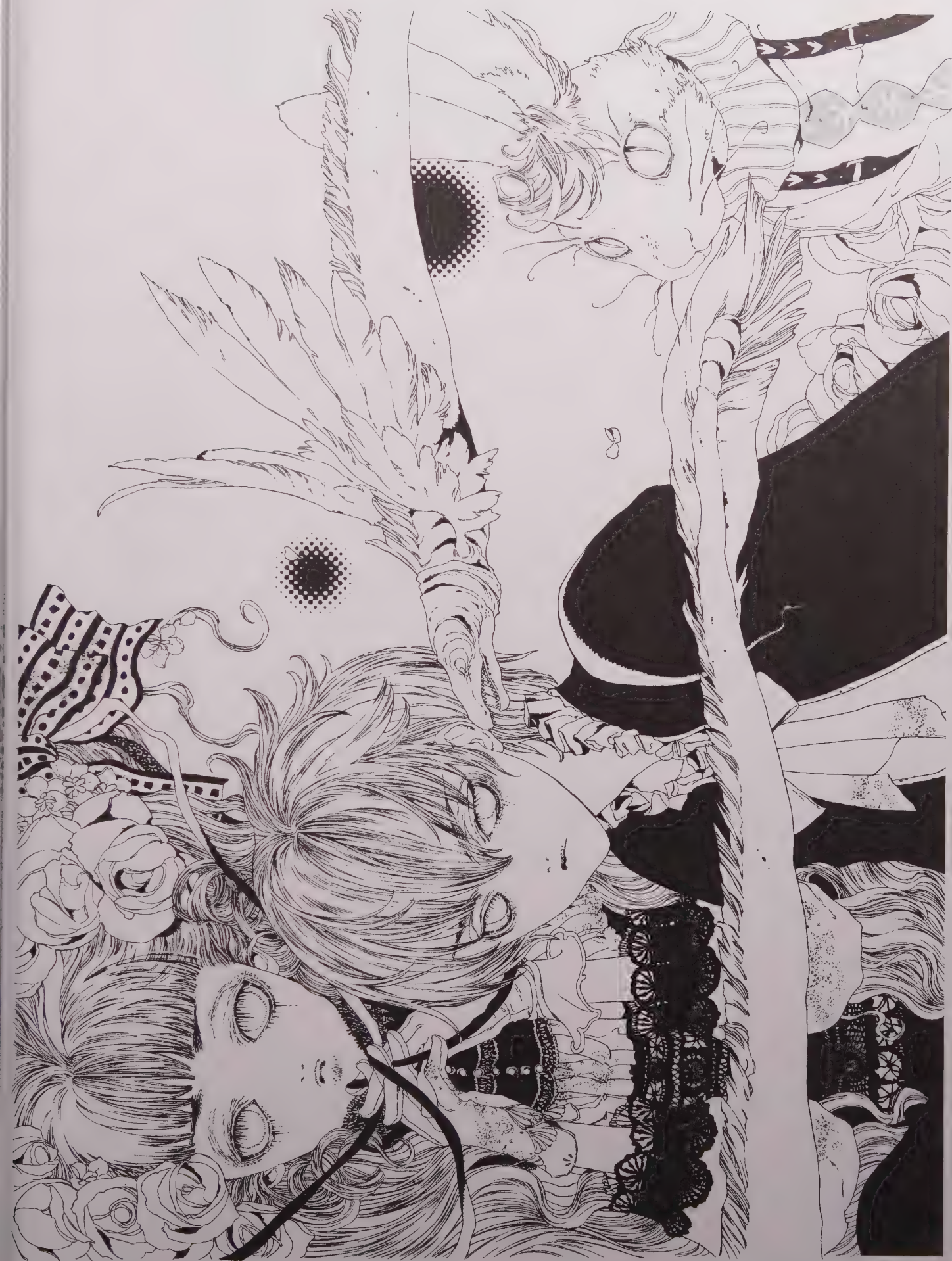


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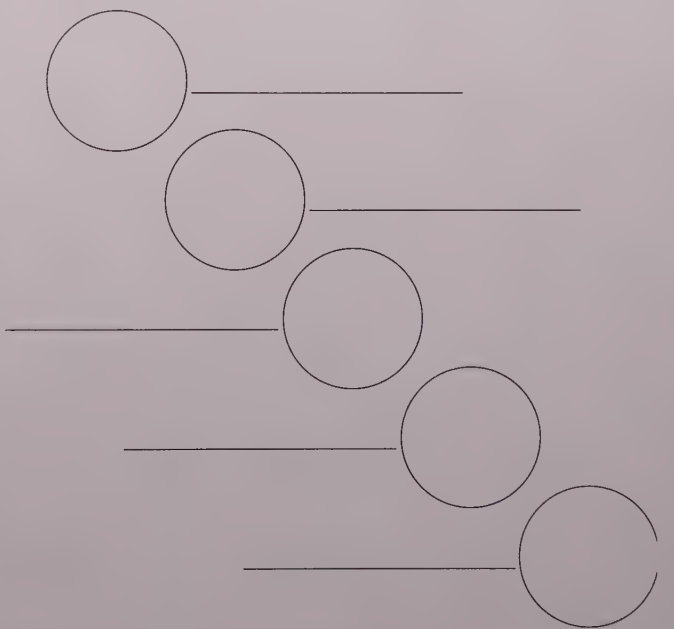
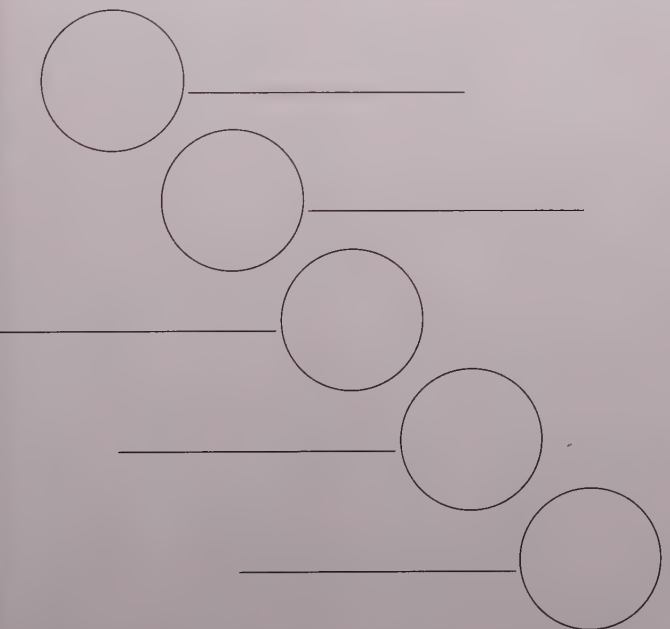
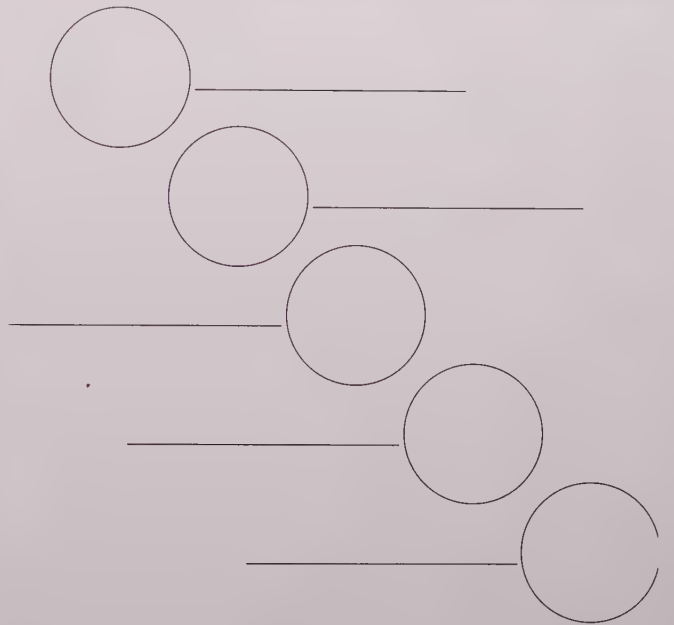
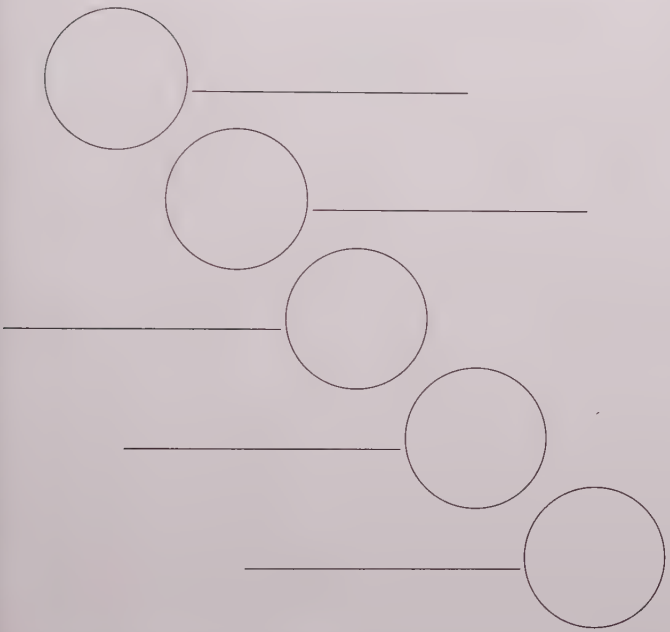
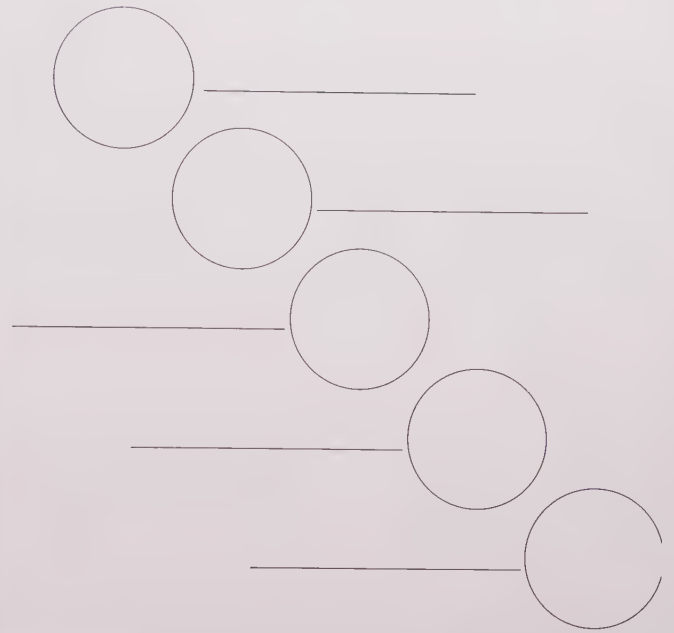
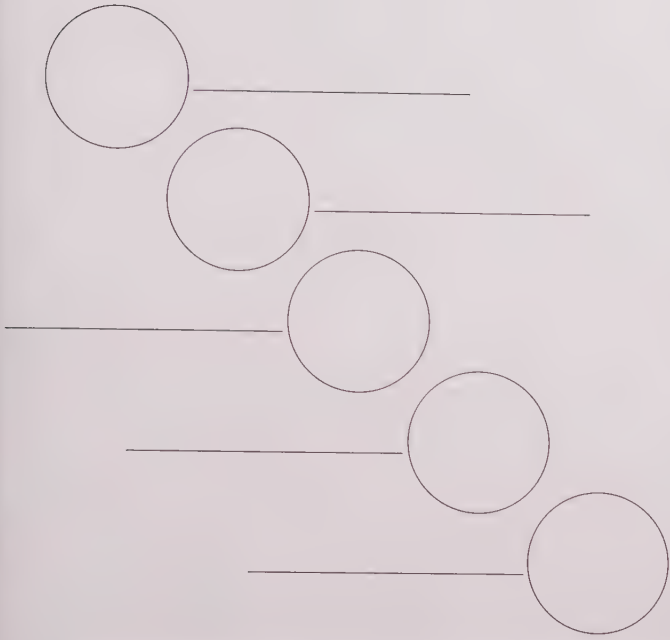








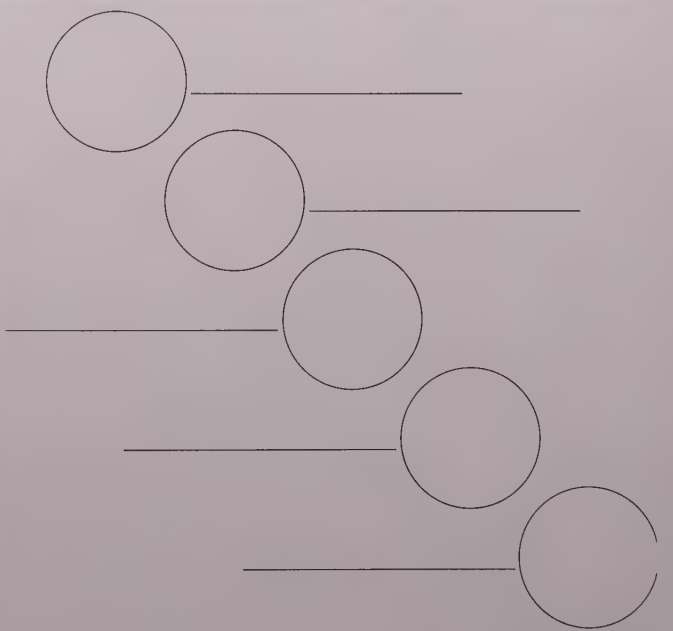
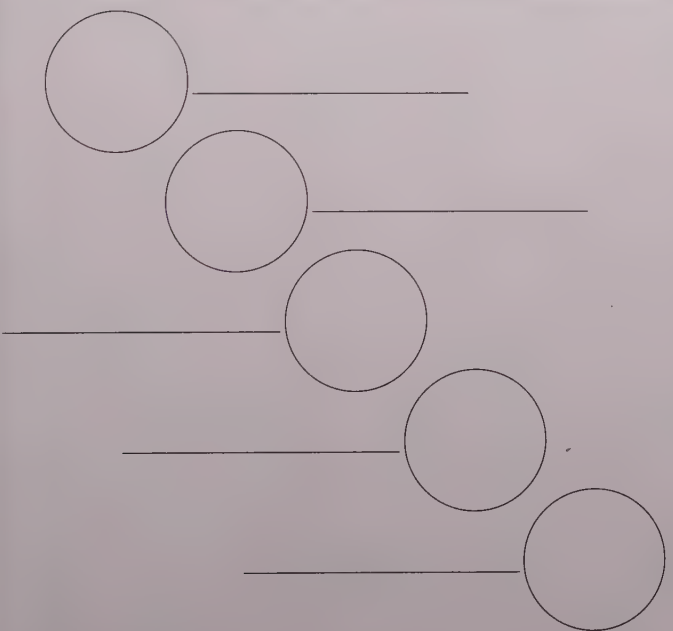
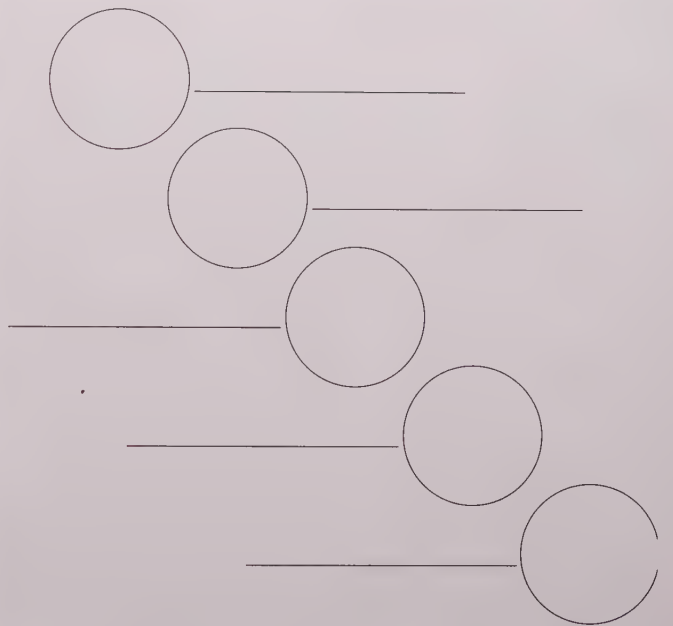
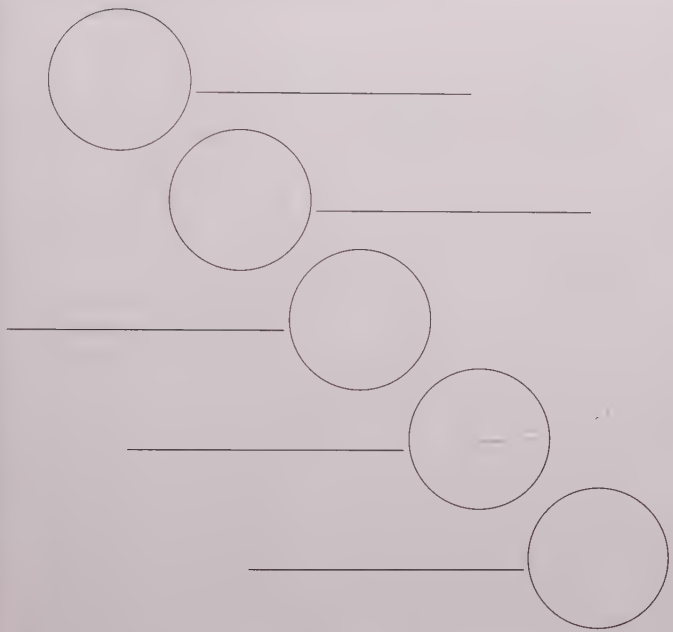
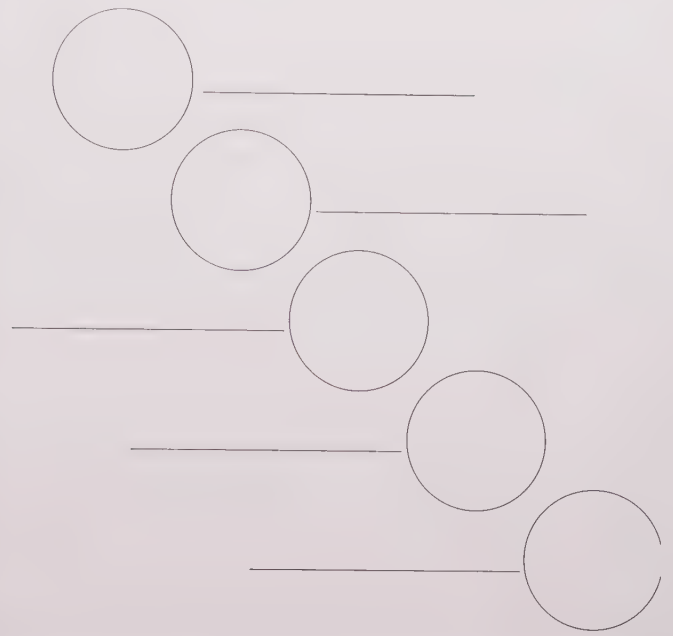
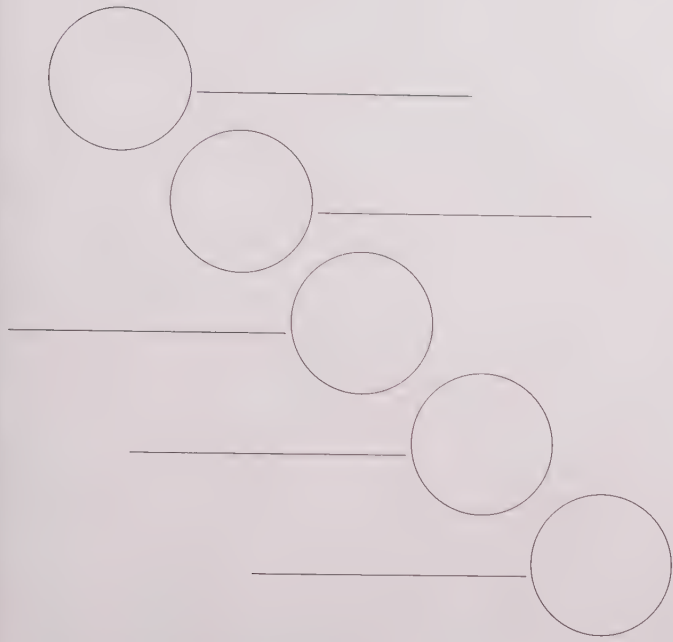
# COLOR PALETTES





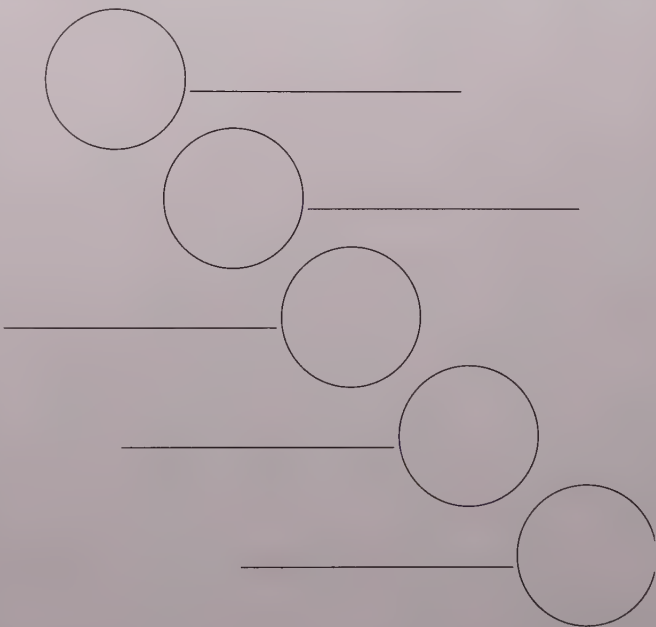
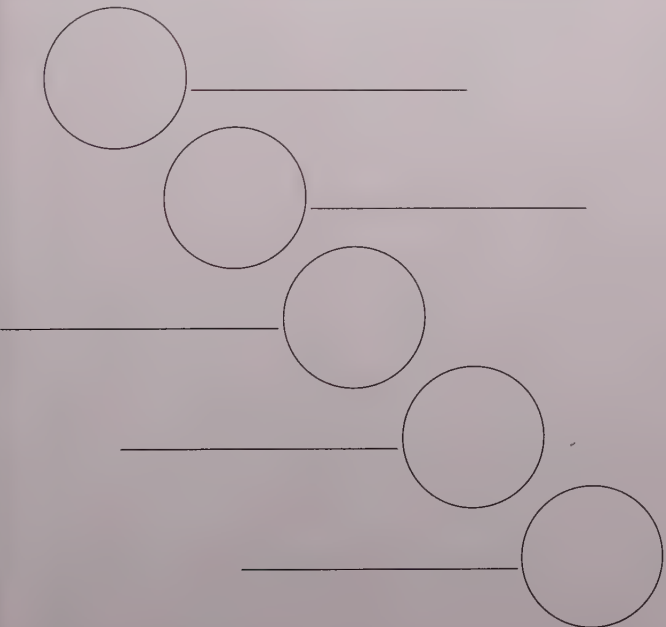
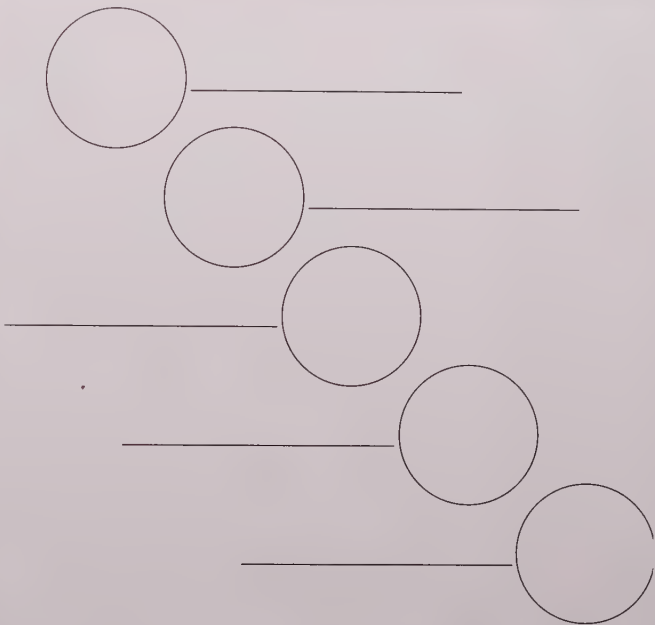
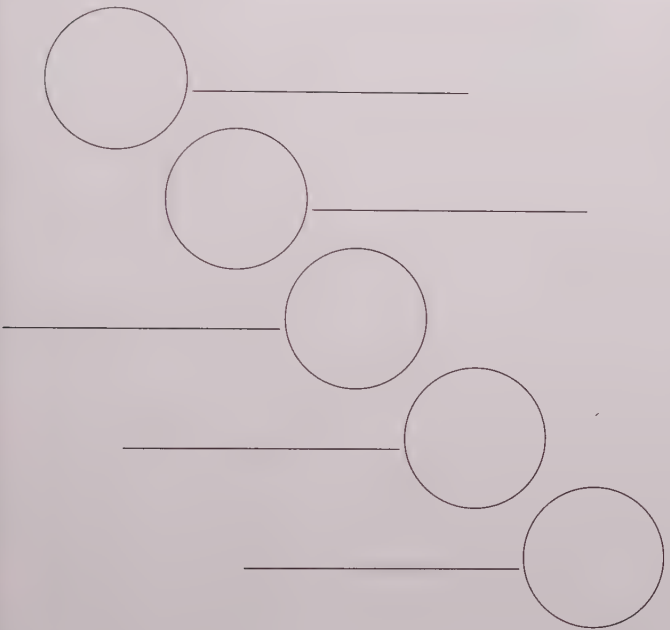
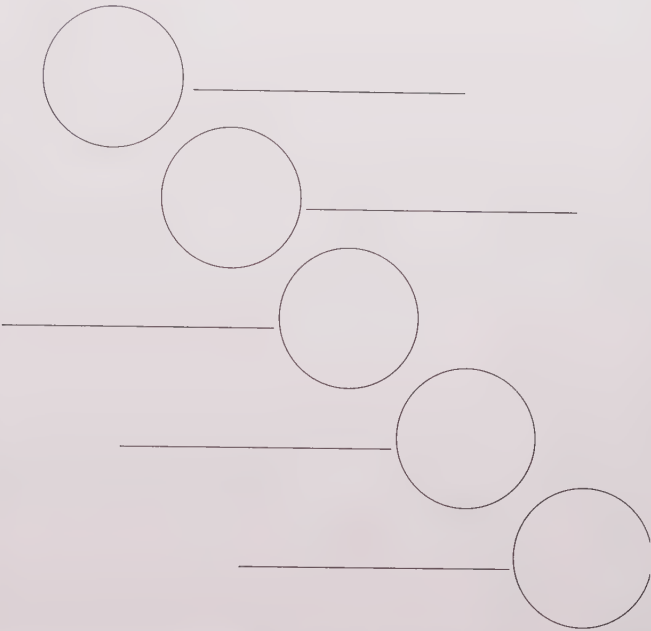
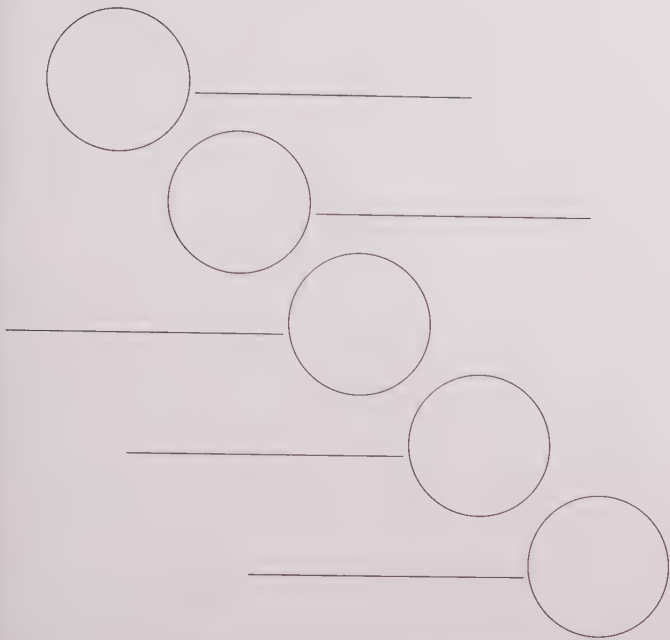


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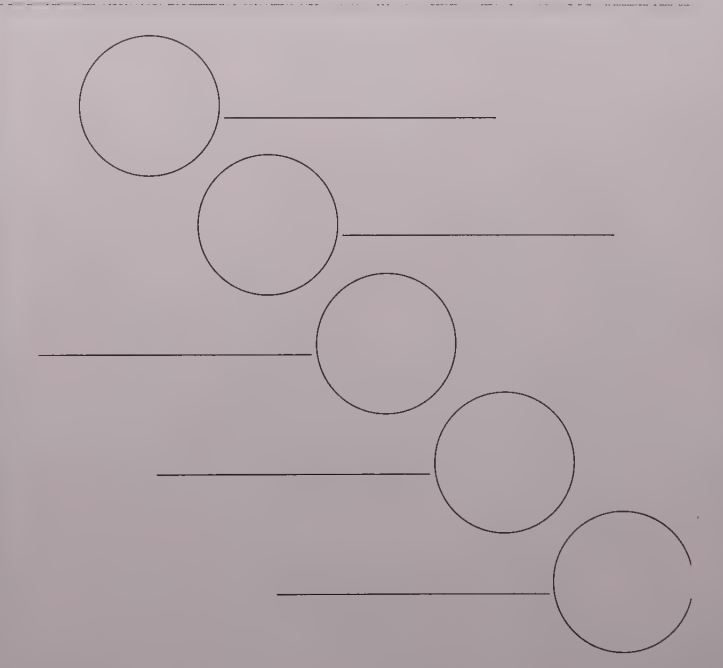
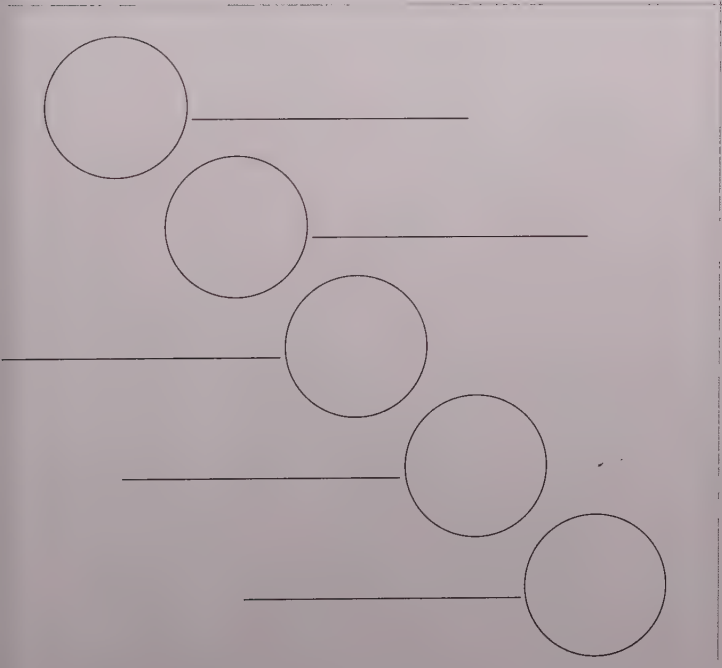
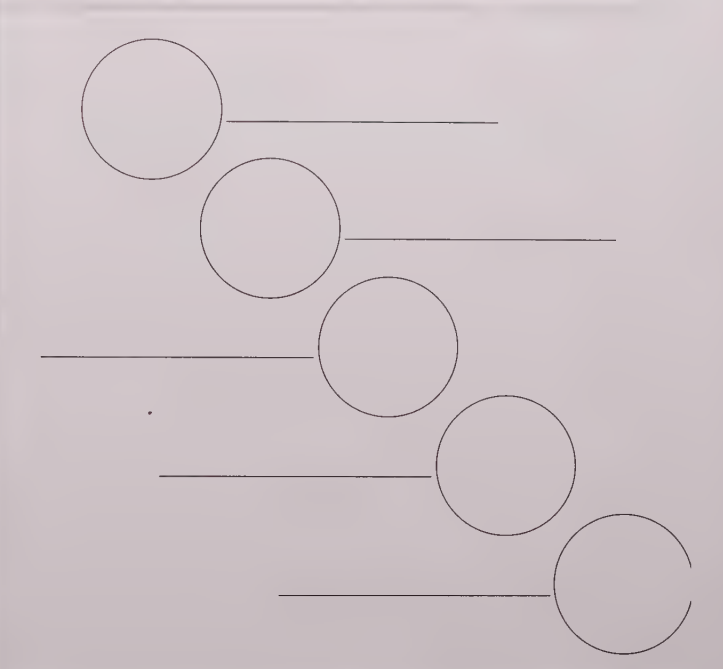
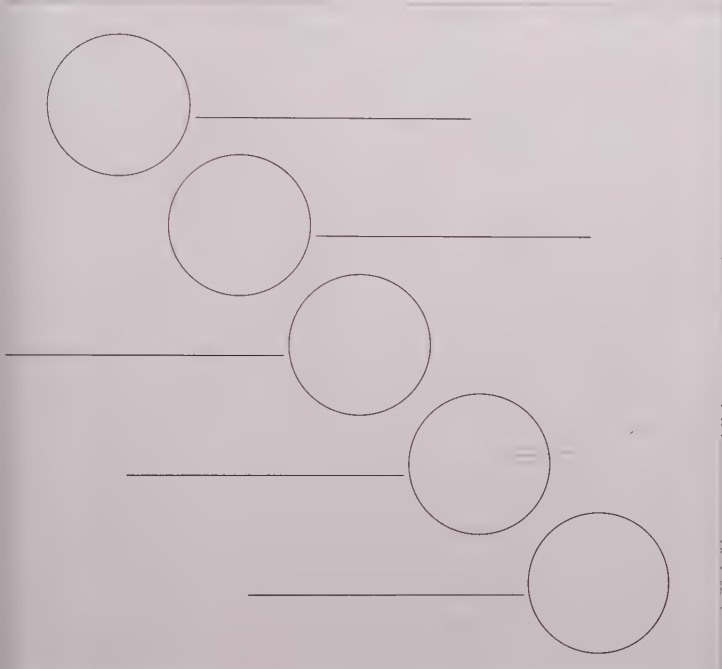
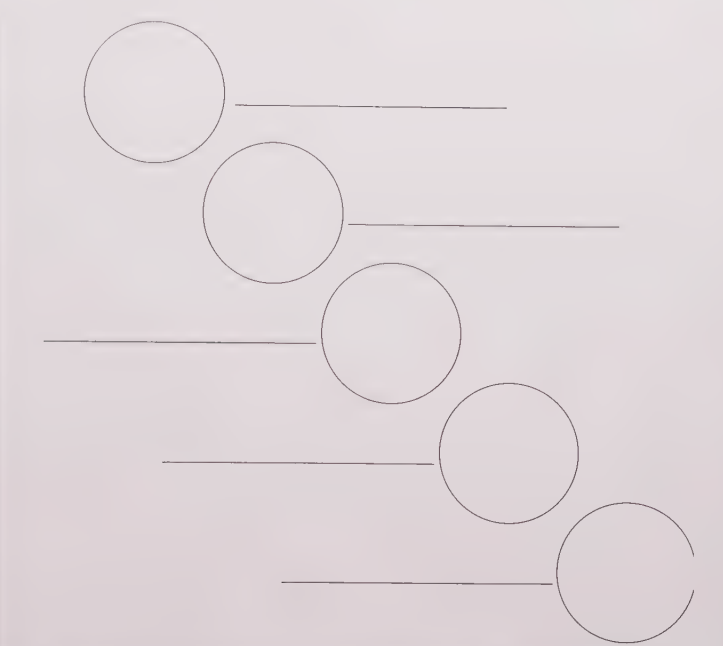
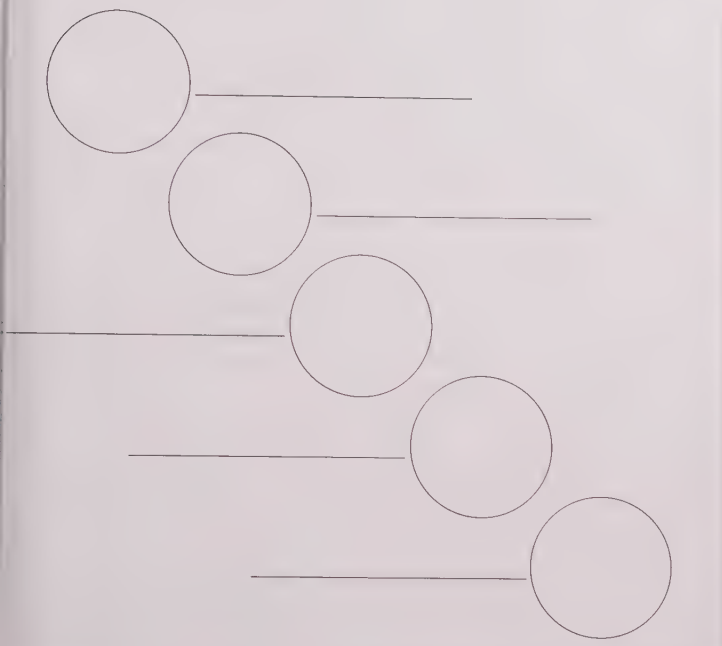
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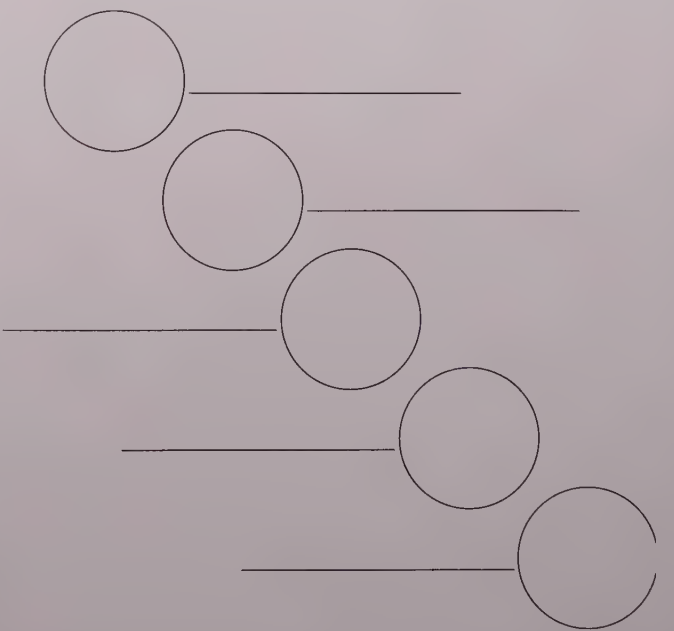
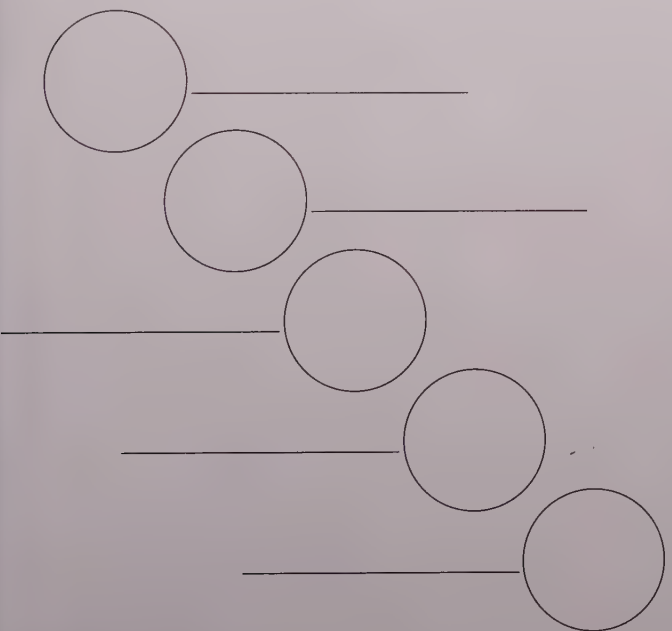
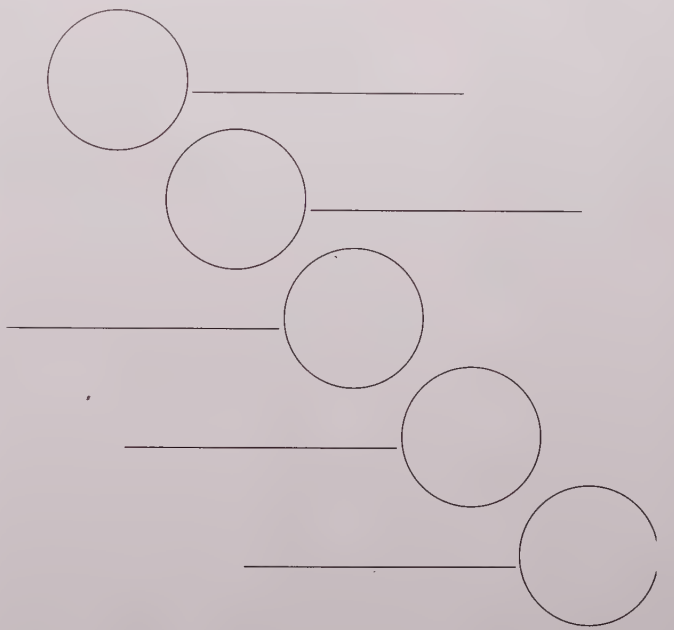
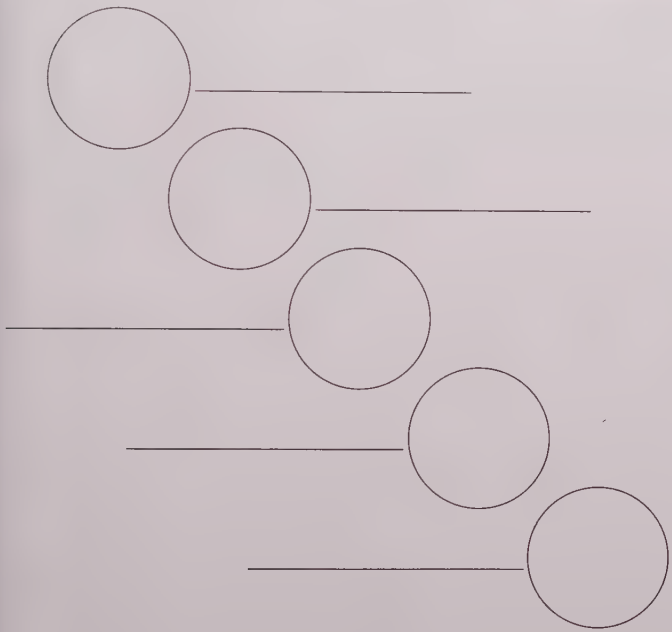
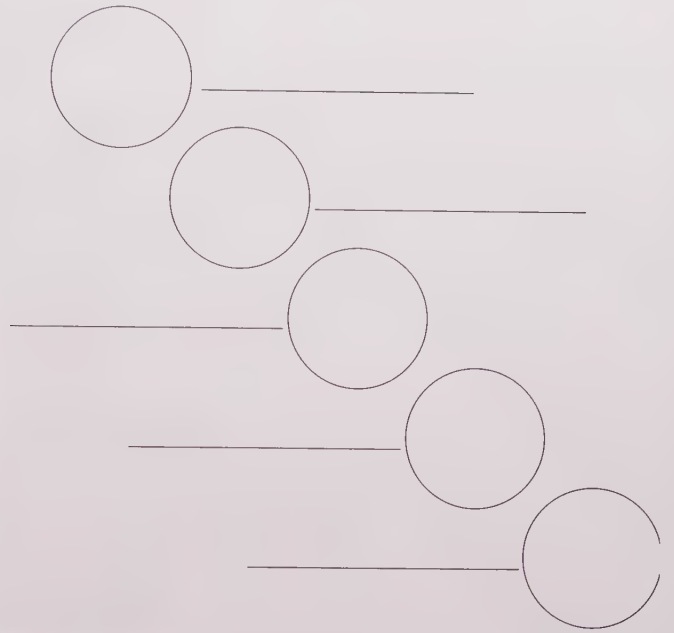
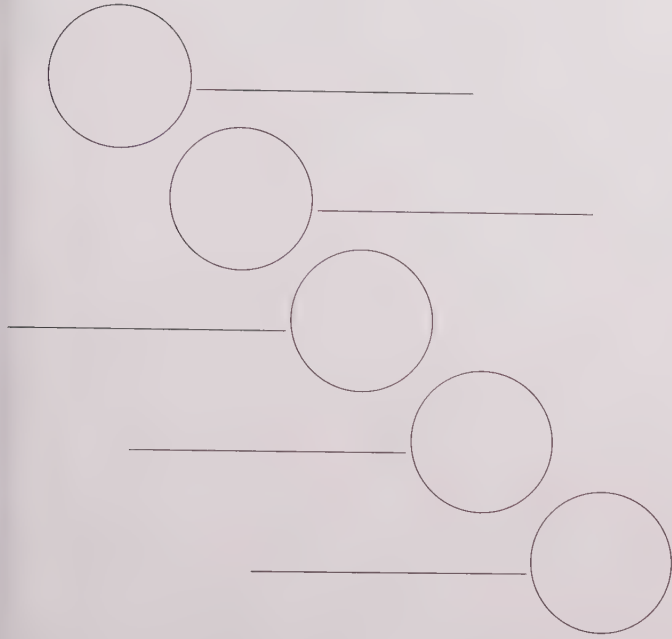
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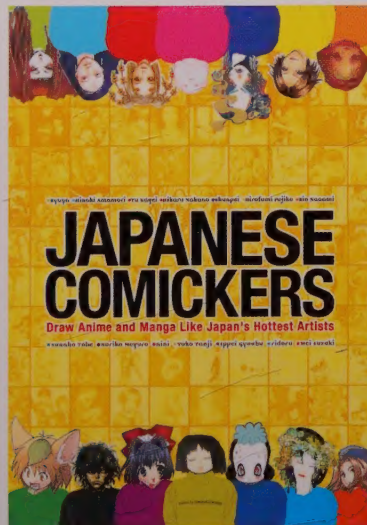
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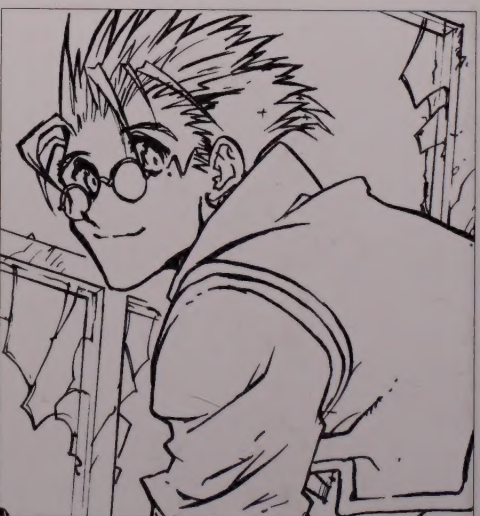
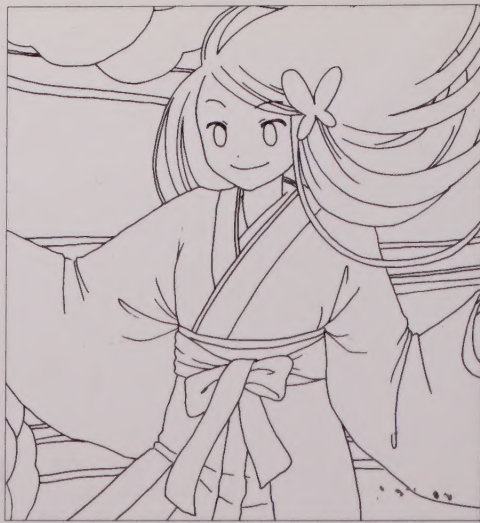
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